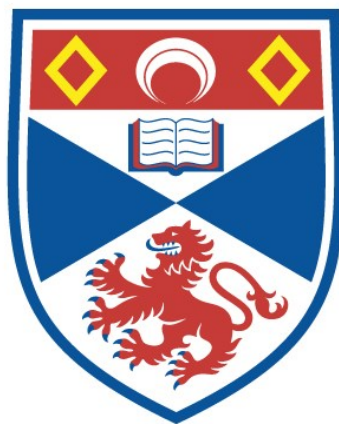


**A STUDY OF THE USE OF COLOUR TERMS IN
THE SIX MAJOR COLLECTIONS OF SHORT
STORIES BY HORACIO QUIROGA**

Mercedes Claraso

A Thesis Submitted for the Degree of PhD
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MAJOR COLLECTIONS OF SHORT STORIES BY HORACIO QUIROGA

BY

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I declare that this thesis has been composed by me on the basis of work done by me in St. Andrews, Montevideo and Misiones, and that it has not been accepted in any previous application for a higher degree. I was admitted as a candidate for the Degree of Ph.D. under General Ordinance No. 12 in October 1971.

I certify that the conditions of the Ordinance and Regulations relating to the degree of Ph.D. have been fulfilled.

ABSTRACT

The thesis examines the use Horacio Quiroga makes of colour and pattern related to colour in the six main collections of his short stories. As no previous systematic study of any aspect of Quiroga's style appears to have been made, it was decided to list and examine in their context all references to colour (including objects and substances of a characteristic colour, as also references to light and dark). A spot check was made on five contemporary Latin American authors in order to ascertain whether the findings were in any way unusual, and it was found:

1. That colour and pattern are closely interconnected, and
2. that black and white play an overwhelmingly large part in Quiroga's use of colour.

In Part III the findings are discussed, and reasons for the unusual features sought. Biophysiological factors may be involved in his black and white view of the world, and the very large number of references to glaring light can perhaps be explained along these lines. Quiroga's tendency to polarize, seen also in other aspects of his writing, is considered to be one of the reasons for the predominance of black and white in his colour references, while at the same time it seems clear from what Quiroga has written on the art of writing that he deliberately restricted his colour range for artistic reasons. This capacity to work within the limitations of monochrome links his work (as do other aspects) to the cinema of his day, in which he was intensely interested.

Finally, in addition to yielding the above statistical information which throws new light on Quiroga the man and the artist, the study makes it abundantly clear that Quiroga was not, as is so frequently claimed, indifferent to matters of style, but rather that both in theory and in practice he gave much thought to this aspect of his craft.

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CONTENTS

<u>Introduction</u>	1
Scope	2
Purpose	16
Negative reasons	19
Positive reasons	29
<u>Part I - Method</u>	45
General considerations	45
Practical application	60
Colour	61
Pattern	67
<u>Part II - Colour references found in stories</u>	72
Presentation of material	72
List of colours and abbreviations	73
Criteria	74
List of colour mentions and comments	78
Table of colour mentions and range	223
<u>Part III - Discussion of findings</u>	227
A - Colour	228
Totals for individual colours	228
Range and colour dominance	229
Misiones stories and urban stories	233
Qualification of colour references	240
Colour yielding to black and white	243
Black beside white	244
Glare	246

Negative white	248
White rain	249
Silver and gold	250
Black	253
B - Pattern	254
Division of references according to function	254
1. Preceding adjectives	255
2. Following adjectives	256
3. Nouns	257
4. Phrases	259
5. Verbs	258
Predominance of black	259
Active participle	265
C - Other factors	268
Idiosyncratic use of colour	268
Preference for concrete terms	271
Impressionism	275
Symbolism	279
Symbolism and colour dominance	282
Symbolism and black and white	284
The cinema	285
Health and physical type	293
<u>Conclusion</u>	304
<u>Appendix I</u> - References divided according to function	309
<u>Appendix II</u> - Numerical list of stories	351
Alphabetical list of stories	354
<u>Bibliography</u>	358

The subject of this thesis is the study of Quiroga's use of colour, with particular reference to the meeting point of colour and pattern. By pattern I mean the concept that is referred to in the expression 'patterned language'; that is, the placing of the words in such a way that their position highlights some aspect of what is being said, which might otherwise pass unperceived. Inversion is one of the most frequently found forms of patterning; but in Quiroga we also find examples of other pattern oriented figures, such as repetition, anaphora, chiasmus, etc. It is my contention that there is a relation between the pattern displayed in this way in the written word, and a general awareness on Quiroga's part of pattern, or design, in the outside world; and that this relationship is evident in his style. Even the most superficial examination made it clear not only that Quiroga's treatment of colour is unusual, but also that it constitutes an important element in his writing. In view of this fact, it seems surprising that so far no lectura colorée of Quiroga appears to have been attempted.

In this Introduction I shall discuss:

- a. The exact scope of this investigation, and
- b. its purpose.

The rest of the thesis is divided into three parts. Part I is devoted to considerations of method; Part II consists of a study of Quiroga's use of colour per se and as it relates to the use of pattern; Part III examines the findings obtained and looks at what conclusions may be drawn from them. In the Conclusion the findings are summarized, and further possibilities of related research are suggested.

a. Scope

The corpus of Quiroga's work actually under investigation consists of the six major collections of short stories for adults published between 1919 and 1935. These are:-

Cuentos de amor, de locura y de muerte	- 1917
El salvaje	- 1920
Anaconda	- 1921
El desierto	- 1924
Los desterrados	- 1926
Más allá	- 1935

In addition the story 'El perro rabioso' has been included, as its history is different from that of the two other stories included in the first edition of Cuentos de Amor, de locura y de muerte, but discarded in the second (1925) and subsequent editions. These are 'Los ojos sombríos' and 'El infierno artificial'. They will be ignored in the present enquiry, since Quiroga himself seemed happy to consign them to oblivion. 'El perro rabioso', however, reappears that same year (1925) in La gallina degollada y otros cuentos, a collection made up entirely of stories from the three previous anthologies, Cuentos de amor, de locura y de muerte, El salvaje, and Anaconda. There is therefore no need to study this collection as such; but since we cannot ignore the fact the Quiroga decided to re-publish 'El perro rabioso', although in a different collection, we must assume that he considered it a worthy example of his work, and so must include it in our examination. We are left then, with the sum total of the stories for adults which Quiroga collected in book form,

from his first mature collection, Cuentos de amor, de locura y de muerte, till his last collection, Más allá, leaving out only the two stories mentioned above, an omission that respects his own decision in the matter.

The collection Cuentos de la selva (1918) has not been studied, since the stories are written for children, and children only, which means not only that they are stylistically different from the main body of Quiroga's work, but also that they offer fewer points of interest as far as style is concerned, being written in an artificially simplified, storybook style. A few of the stories in the work studied in this thesis seem to allow for the possibility of being read by children, as in 'Juan Darién' (El salvaje), where Quiroga says: 'Y los chicos que lean esto y no sepan de qué se habla, pueden preguntarlo a las personas grandes'. But this is only a passing concession to the possibility, and the story is not told in the formulaistic, simplified language of Cuentos de la selva with its 'Había una vez...' beginnings and ritualistic repetitions. The subject matter too, is far from suitable for children. There is therefore no reason to exclude such a story from this investigation.

Quiroga's two novels, Historia de un amor turbio (1908) and Pasado amor (1927) have also been omitted, although stylistically they are nearer to the stories studied. Two reasons are responsible for this omission. The first is the fact that limits have to be drawn somewhere, and the inclusion of two novels represents the addition of about a third to what was already a more than adequate quantity of material. The second, and more important reason, is the fact that the novels belong to a completely

different genre. How different Quiroga himself considered it, can be seen from his own remarks on the subject, such as this statement from the 'Decálogo del perfecto cuentista': 'Un cuento es una novela depurada de ripios' (Quiroga 1927b:87). From this definition it would appear to follow that a novel can be described as a short story with padding added, a view which most of the critics seemed to take of Quiroga's two novels, neither of which met with any degree of success. Although the novels are disappointing when compared with most of the short stories, there is much of interest in them, especially in the first, Historia de un amor turbio, and it is not because of any lack of quality that they have been omitted from this study. After all, some of the short stories, such as 'Dieta de amor', compare most unfavourably with works like 'Los mensú' and 'Un peón', but have not been excluded on this account. What I wish to make absolutely clear, then, is the fact that the body of work studied was selected on grounds of generic cohesion, and not as the result of any value judgement as to its worth. In other words, it is only because I have limited the enquiry to the genre 'short story' that the novels have been omitted.

The question of which of the short stories to study was also a matter for decision, since the six volumes selected do not cover anything like Quiroga's total output. From 1897 till 1937, the year of his death, Quiroga was publishing stories, articles, and poems (the latter only during his early years), first in the local press of Salto, Uruguay, and later in all the leading newspapers and periodicals of Buenos Aires. It seemed reasonable to limit the study to the six major collections in

book form, these being the stories that Quiroga himself considered worth preserving. The inclusion of 'El perro rabioso', as has already been explained above, was in accordance with this criterion.

Because of the previous publication in the daily press and in periodicals of all the works concerned, the question of dates necessarily arises, and makes it difficult to make any valid statement as to the exact chronology of the stories in each of the collections. For example, the stories which comprise Cuentos de amor, de locura y de muerte, published in 1917 in its original version, appeared, (with the possible exception of 'La meningitis y su sombra', about which there is no certain information), in Caras y Caretas and Fray Mocho between the years 1906 and 1916; El salvaje covers the years 1906 to 1919, as does Anaconda; El desierto ranges from 1918 to 1923, Los desterrados from 1919 to 1925, and Más allá from 1921 to 1933. As can be seen, there is considerable overlapping, so any conclusion regarding chronological development based on the date of the collections can only be formulated grosso modo. Data relating to the chronology of the stories have come from the following sources:-

Boule-Christaflour, Annie: 'Proyecto para obras completas de Horacio Quiroga'. Bulletin Hispanique 1965

Speratti Piñero, Emma Susana: 'Hacia la cronología de Horacio Quiroga' Nueva Revista de Filología Hispánica, 1955

Rela, Walter: 'Horacio Quiroga - Repertorio bibliográfico anotado 1897-1971, 1972.

Since the idea of development in time is important for the purposes of this investigation, the stories have been put into chronological order and numbered on the basis of the date of their first publication, not of that of the collection in which they appear. Quiroga was not methodical about keeping records of his literary production (nor about keeping records connected with his official duties either, as can be seen in 'El techo de incienso'), and no record has been found of the actual dates of writing each story. Consequently all we have to go on is the original date of publication, which need not, of course, correspond with the actual order of writing. But in the case of Quiroga this is probably a pretty good guide since, apart from the initial spell of modernista experimentation, before he lost his patrimony in the disastrous commercial venture of El Chaco (1904-1905), he tended to write only when he needed the money. It is therefore likely that he did not delay in sending off whatever he wrote. In a letter to Martínez Estrada, dated 26 August 1936, he writes: 'Escribir en La Prensa: Ando madurando dos o tres temas experimentales, como Vd. dice muy bien. Más que seguro que, urgido por la necesidad, me decida en estos días a ponerle mano. Y a propósito: valdría la pena exponer un día esta peculiaridad mía (desorden) de no escribir sino incitado por la economía. Desde los 29 o 30 años soy así. Hay quien lo hace por natural descarga, quien por vanidad; yo escribo por motivos inferiores, bien se ve' (Martínez Estrada 1968:154). A man who only writes, on his own confession, when 'urgido por la necesidad' and 'incitado por la economía' is not going to leave this source of income lying around unheeded for years.

The order of publication, then, probably follows the order of writing pretty closely. In the Appendix will be found two lists, the first in numerical order, ranging from No. 1, 'Los buques suicidantes', published in 1906, to No. 34, 'Las moscas', published in 1933; and the second in alphabetical order of title, with the corresponding number as it appears in the first list. References to the text are made by the story number, followed by the page number and one of the letters A, B, C or D, depending on which quarter of the page is concerned. Since the chronology of the stories is of interest if one wishes to trace any development in time, it was thought better to deal with the problem of order in this way, rather than consider the stories as members of the six collections, especially since, with the exception of Los desterrados, Quiroga's principle of selection seems to have depended on the concern for variety within each collection, rather than any thematic cohesion or chronological order. The six collections of Quiroga's choice, then, have been used as a basis for selection, but here, for the purpose of this investigation, their usefulness ends.

The two lists in the Appendix also give the title of the collection in which each story is to be found. The following abbreviations for these, which are those used by Rala, have been used:

- An. - Anaconda
- CALM - Cuentos de amor, de locura y de muerte
- ED - El desierto
- ES - El salvaje
- LD - Los desterrados
- MA - Más allá

On the advice of the Director del Archivo Horacio Quiroga, of the Biblioteca Nacional, Departamento de Investigaciones Literarias, Montevideo, the edition chosen for the six collections is that published by Losada, not so much because of its merits, such as they are, but because no better edition has been produced, and no other is available. The only other complete edition of the stories collected by Quiroga in book form is that of Claudio Garcfa, in 13 volumes which appeared between 1937 and 1945: a moving tribute to Quiroga, published at Garcfa's own expense at a time when Quiroga's work was distinctly out of fashion, but not respecting Quiroga's selection of stories. Garcfa's choice, in fact, seems even more random than that of the author himself. Quite apart from this disadvantage, the collection as a whole is unobtainable. In Montevideo itself I was only able to obtain two volumes in the series.

The dates of the Losada volumes are as follows:-

CALM 1954; ES 1963; An. 1963; ED 1956; LD 1964; MA 1964

The edition of 'El perro rabioso' used is that of Vol. IV of the Arca edition, Horacio Quiroga - Obras inéditas y desconocidas, published in 1963.

Although only the six collections and 'El perro rabioso' have been studied in depth, reference has frequently been made to other material by Quiroga, including other stories, the two novels, his correspondence and a variety of articles, especially those in which he states his artistic credo, and also those devoted to cinema criticism.

Having set forth what part of Quiroga's writing is under examination, we now come to consider what aspects of this work have been studied. Quiroga's use of colour is at the heart of the study. But colour implies pattern, or design, since the boundary between one area of colouring and

another is seen as a line, a contour or shape. And the relationship of these differently coloured shapes makes up a pattern. Unless one thinks of a single colour, of a single shade and of unlimited extension, it is impossible to separate the notion of visible colour from that of shape or pattern. Only if a colour is used in a purely symbolic way is it possible to detach it from the idea of shape. A reference to redness, for instance, associated with the idea of anger or violence, can be conceived, as it were, without any physical boundaries to it; but in practice this very seldom occurs, and although Quiroga makes symbolic use of colour on many occasions, it is almost always attached to some material, visible object. Even where, in 'La gallina degollada', for instance, the repeated word Rojo...rojo... constitutes a whole sentence, and is therefore not directly attached to any particular object, it represents the response in the minds of the four idiot children, to the sight of the chicken being bled to death. While there is an unmistakable symbolism in the reiterated use of the colour red in this story, even in this most apparently 'disembodied' example, the image is not totally divorced from the idea of shape or pattern.

Taken in a non-visual context too, an author's use of colour is linked to the idea of pattern, in its statistical sense, since the frequency with which particular colours are used, the variety of combinations, etc., all contribute to the formation of a pattern. In the written as well as in the spoken word, pattern also emerges from the order in which the words are used, as was stated in the definition of pattern given at the beginning of this Introduction - more evident in writing, of course, but present also in speech. The most obvious use of this are the schemes of rhetoric, such as alliteration, anaphora, chiasmus, etc.

As we have seen, all colour implies pattern, with one element seen against a background of another. But not all pattern implies colour except in the strictly visual sense in which an object must be placed against a background of a different shade if it is to be visible. That being so, it is perfectly feasible to study an author's use of pattern without reference to the colours he mentions; but the opposite is not the case. Our study of colour as used by Quiroga must therefore take into account his use of pattern. But just as limits had to be set with regard to the amount of material to be examined, in the same way a decision had to be made as to how fully the aspect of pattern was to be studied. To cover in sufficient depth all the area included in the concept of pattern would have necessitated a work of such magnitude as to be impracticable. To cover the area superficially would have been pointless, leading to the sort of partial (in both senses) conclusion only too frequent in literary criticism in which the critic tells us that Quiroga is, say, an impressionistic writer, because examples A, B, C and D of impressionistic technique have been found in his writing, without regard to whether these are all the examples to be found, without considering the relative frequency of such devices, and without giving any consideration to any factors that might operate in a contrary direction, such as the use of a large proportion of non-impressionistic devices. The dangers of coming to any conclusion of this sort without a complete enumeration of the data involved need hardly be stressed. In Suzanne Bernard's article 'La palette de Rimbaud' we find a reference to an example of this sort of piecemeal approach:

Dans la poésie de Rimbaud, le vert serait, à en croire Ruchon et Hackett, la couleur dominante. Non, a répondu récemment Chadwick, armé de statistiques: on ne trouve le vert que 31 fois dans l'ensemble de son oeuvre, contre 57 fois le noir, suivi par le blanc, le rouge et le bleu (Bernard 1960:114).

An affirmation like that of Ruchon and Hackett, which makes what would appear to be a quantitative statement, can only be of value if all the relevant data have in fact been collected. On the other hand, to limit oneself to the collection of statistics and not examine the material further, seems a sterile and pointless exercise. More will be said about this in Part I, which deals with method.

In order to satisfy the two conditions mentioned above, that is, first, the observation of the connexions between colour and pattern, and second, the limitation of the ground covered to an area that could be explored in depth, it was decided to select as the cut-off point the boundary between pattern related to colour and pattern unconnected with chromaticism. Or, to put it another way, what we are examining is the meeting point of colour and pattern. Thus I have included all mentions of colour and also all cases of patterned language connected with a colour reference.

In considering what should be included as a colour reference we are once again faced with the problem of establishing a boundary line. This has been settled in accordance with the following criteria. In the first place, all words which designate a colour are included, be they adjectives, substantivised adjectives (lo negro), nouns (la negrura), or verbs (ennegrecer). Where these are concerned no problem arises, apart from the few examples, such as hacer blanco, where the colour word

has normally come to lose its colour association. There are, however, very few words in this category, and the reason for including them is given later (see Part II, Criteria).

More important, because of the very large number of examples involved, was the problem of deciding whether to include words referring to objects or substances of a characteristic colour. Here I was guided partly by the consideration that the important thing is the visual image, regardless of the semantic means by which it is presented, and partly by the practice of such critics as Ullmann, Dámaso Alonso, Remy, etc. The following examples from Ullman, Dámaso Alonso, Ares Montes and Remy show that all these count a mention of the object or substance as if the colour itself had been mentioned:

The technique can be varied in a number of ways. Contrast effects can be obtained from a juxtaposition of colours:
... le blanc et le noir de monceaux de toisons étaient triés par des femmes (p.287).

Cà et là une lanterne, un réverbère était un point de feu dans le noir de la rivière (p.372) [Ullmann's italics] (Ullmann 1957:128).

Both quotations come from Manette Salomon. The technique referred to is the use of the substantivised adjective. The second quotation serves to show that Ullmann includes the word feu among references to colour. Again, on the same page we find the following:

Isolated colours are even more frequent, including some which are not normally substantivised in ordinary language:
... les bisons, absorbés, endormis dans leur passivité solide, laissant tomber de leur masse le sombre d'un rocher (p.440)

Le bleuâtre du soir commençait à se mêler à la fumée des cigarettes (p.135)

... la ménagerie où le roux des lions marche dans la flamme de l'heure (p.442) (ibid.).

hasta que el blanco pie tocó, mojado,
saliendo de la arena, el verde prado.

Cuatro colores producen esa condensación luminica: dos están dados directamente, y son elementales, sencillos, como siempre en Garcilaso: blanco, verde. Los otros dos están mentados indirectamente: color cálido de la arena; deslumbres del agua con luz, que resbala sobre la mojada carne blanca (Alonso, D. 1952:34).

He dicho ya antes que hay en las Soledades una tendencia a simplificar lo natural hacia la belleza. Lo mismo ocurre con los colores. De las varias series de tonalidades de que el poeta usa, las más frecuentes son éstas. La del rojo, muy abundante en la Soledad Primera: livor, púrpura, rubies, grana, acanto, carmesí, escarlata, coral, clavel, rosa. La del blanco: lino, lilios, espuma, perlas, nieve, cisnes, corderos. La del oro: oro, dorado, rubio, topacio, mial, cabellos, etc. La del azul: azul, zafiro, cerúleo... (Alonso, D. 1960:78).

Con todo, el cromatismo es rico y deslumbrante. A los colores propiamente dichos, hay que añadir todos los nombres que implican una sensación de color. De este conjunto de colores, enriquecido con las sensaciones cromáticas de las flores, metales, piedras preciosas, etc., los más empleados son: blanco, candor, cano, nieve, lirio, azucena, jazmín, espuma, escarcha, perla, marfil, cristal, diamante, plata, argentado, aljófar, nácar; rojo, púrpura, carmesí, grana, carmín, sangre, rubí, clavel, coral, arrebol, rosa, rosicler; amarillo, oro, dorado, rubio, topacio, alabastro; verde, esmeralda; azul, cerúleo, zafiro; amatista, viola; pardo, ceniza (Ares Montes 1956:306).

Il n'est donc pas inutile que le noir et le vert s'affrontent au seuil de cette étrange histoire en quelque soixante vers, où - même en l'absence d'adjectifs de couleurs - les effets et les oppositions chromatiques ne manquent pas (l'eau, les feuilles, le sang des blessures, le poignard étincelant, les mouches d'argent):... (p.57)

Chez García Lorca, la ploysémie est remarquable. Tel substantif, qui évoque la lumière ou la fraîcheur dans les chants nuptiaux, exprime ailleurs une blancheur froide, un éclat tragique. C'est ainsi que nieva, alba ou plata, mots qui éclairent les préparatifs du mariage, amplifient l'impression de douleur et d'angoisse que doit créer la berceuse du premier acte:... (Remy 1965:69).

All references, then, to objects or substances of a characteristic colour have been counted as references to that colour, provided they appear in a visual context. That is, the word sangre, for instance, has been counted as red on all occasions on which its appearance is described; for example, the pool of blood on the floor at the end of 'La gallina degollada'; but if that same word is used with the sense of race, or family, then it has not been included in the colour count. Roughly speaking one could say that such words count when used in their literal sense, but not when used metaphorically. But the distinction does not follow this division line exactly. For example, a word may be used in a purely descriptive, non-metaphorical way, and yet not be included in the colour count. An example of this is the word incendios in the following sentence 'Los buques suicidantes': 1:55D El principal motivo de estos abandonos de buque son sin duda las tempestades y los incendios, que dejan a la deriva negros esqueletos errantes. In this context the visual aspect of the fire is of no importance whatever; the only aspect that is relevant is its destructive force. It has therefore not been included in the colour count.

One other aspect that had to be taken into consideration in the allocation of colour to particular objects or substances is the fact that

these may not always be coloured as one would expect. For example, references to the soil in the Misiones stories have to be counted not as brown, black or grey, but as red, since this is the colour of the earth in that region. So striking is its bright red hue that it is famous throughout the Argentine, and visitors from other regions collect samples to take back, as they might take a bunch of heather from a Scottish moor. Similarly the oranges of Misiones, of a much yellower shade than those we see in this country, have been counted as yellow - see Comments in Part II under No. 55, 'En la noche'.

Purpose

The reasons for undertaking this study fall into two groups; positive and negative. On the positive side we have the fact that even a fairly superficial study of the work with a view to discovering the stylistic elements that make it up revealed a considerable use of patterned language - inversion, alliteration, chiasmus, etc. From this study which, for reasons given above, included references to colour, I began to suspect that Quiroga's use of colour was perhaps idiosyncratic. Black and white seemed to account for a preponderantly large share of such references. A spot check on some of the work of other South American authors confirmed this. (Details of this check are given later, in Part III:) Also it became evident that Quiroga used colours with little or no discrimination between one shade and another. It seemed reasonable to suppose that this individualistic use of colour as well as of patterned language might link up with other aspects of Quiroga's work and interests. A connexion between these aspects of Quiroga's writing and the cinema appeared to hold out possibilities worth pursuing.

On the negative side was a desire to see what justification there might be for the frequent references among critics such as Guillermo de Torre, Jitrik, Reck, etc., to Quiroga's lack of interest in matters of style - a statement that seemed difficult to accept when one bears in mind the fact that it is made about a man who wrote on a number of occasions precisely on such matters. I also found it difficult to accept that the Quiroga who had indulged in all the more exuberant stylistic excesses of the modernista euphoria of the turn of the century

could so completely lose his interest in the craft of writing.

Also on the negative side is the fact that, although quite a number of studies and critical biographies of Quiroga's work have been written, very little attention has been paid to the aspect of style. Apart from Bratosevich's El estilo de Horacio Quiroga en sus cuentos (1973), which deals almost entirely with this aspect, these books are more concerned, as far as Quiroga's writing goes, with plot and content in general, than with style. As for any study of Quiroga's use of colour, and the tendency to stress black and white, nothing at all seems to have been attempted so far. Nor has a connexion between his style and the cinema been investigated.

The only place where something more than an isolated reference to use of a colour by Quiroga has been found is an article in the Archivo Horacio Quiroga, Montevideo. It was on a loose sheet from a periodical with no title. The only heading was: Paraná, 15 octubre 1957, and the author was Miguel Angel Andreetto. It does not appear in the bibliography of Quiroga's works, Horacio Quiroga: repertorio bibliográfico anotado, 1897-1971 (1972), by Walter Rela. The limited length of the article precludes the possibility of a systematic study, and the author's aim does not seem to go beyond pointing out some of the colours used by Quiroga in two of the stories and showing how skilfully they help to create the mood.

It seemed that there might well be a connexion between the widely held but, to my mind, erroneous belief that Quiroga was a poor stylist, and the fact that his style had not been systematically studied. The one author who has taken most trouble to defend Quiroga from this accusation,

J. Pereira Rodríguez (details of this defence are given later) is precisely the one who has devoted some time to a comparative study of the various versions in which Quiroga's stories appeared during his lifetime, showing the changes Quiroga made in many of them before republishing them.

There was, then, what would appear to be a good case for a more methodical approach to the whole matter of Quiroga's style. Having given a general idea of my reasons for embarking on such a study, I shall now discuss them in greater detail, beginning with the negative ones.

Negative Reasons

In the first place it is necessary to have a look at some of the adverse criticisms that Quiroga's style elicited.

In the introduction to Horacio Quiroga, cuentos escogidos, edited by Jean Franco, we find the following statement:

Latin American critics have frequently criticized Quiroga's poor prose style. If by style they mean 'fine or elegant writing', then it is true that this does not exist in his stories. Indeed he is sometimes slipshod in his grammatical usage, and he frequently introduces local words or Gallicisms. However, we have to bear in mind that Latin America is still forging its language. There is no standard usage which applies to the whole of the continent or even the whole of a country. This leads to a certain fluidity in the written language which the European reader might find disconcerting (Franco 1968:18-19).

Professor Franco might have added that the criticism was not limited to the American side of the Atlantic. Like so many of his admirers, she defends his use of language in a rather apologetic manner, as in the remarks just quoted about the language of Latin America.

His biographer, Hanne Gabriele Reck ignores the question of style altogether, apart from the one damaging concession: 'A pesar de sus defectos - estilo a veces desaliñado, demasiada facilidad para escribir, aun errores gramaticales - Quiroga es un gran escritor del Nuevo Mundo...' (Reck 1966:6).

Another biographer, Noé Jitrik is at greater pains to demonstrate Quiroga's stylistic insouciance, when he writes: 'Es preciso no dejarse confundir por circunstancias parciales o por muestras aisladas de su inquietud expresiva. Quiroga parece no haber tenido tales preocupaciones;..', and later on the same page: 'como digo, no parece haber padecido inquietudes

muy grandes en materia lingüística... La intensidad de la narración, la economía de los recursos, la presencia de los contenidos, hacen de estos relatos modelos de un estilo original y libre en el que se mueve con soltura un verdadero escritor... (Jitrik 1959:141).

One wonders by what divine inspiration an author who has suffered no 'inquietudes' where style is concerned comes to achieve this mastery. All these extracts appear in the final chapter of his book, entitled 'Ubicación: punto de llegada', in which Jitrik is discussing the problem of where to place Quiroga as a writer. After the two introductory paragraphs there comes the heading 'Evolución estilística', which covers all the remainder of the chapter. But hopes that at least nearly the whole of one chapter may have been devoted to an examination of Quiroga's style are unfounded. Jitrik does discuss Quiroga's use of dialect in 'Los precursores', although without any reference to Quiroga's own remarks on the subject of the use of dialect in literature, as expressed in his article 'Sobre "El Ombú" de Hudson', published in Vol. VII of the Arca edition, p.122; and that is as far as this chapter takes the matter of style, the rest of it being devoted to a discussion of subject matter, influences, and the business of classifying Quiroga in the ranks of other South American writers.

Another admirer, H. A. Murena, in El pecado original de América (1965), devotes half of the section called 'El sacrificio del intelecto' to Quiroga. Here he maintains that la selva took over in Quiroga, with the result that his style gradually becomes so natural that it could almost be called careless. This is not a very fierce condemnation, or at any rate does not appear to be intended as such. But behind it we

see the suggestion that Quiroga's stylistic inadequacy, while admittedly there, is not really very important simply because style itself is not important. It is almost as if it were considered as something extraneous, that could be added if so desired. If then this is the attitude of so many of those who defend Quiroga's work it is perhaps not surprising that so little has been done in the way of serious stylistic analysis of his writing.

The most celebrated attack on Quiroga's style comes from Guillermo de Torre. In the prologue to the Aguilar selection (1950) of Quiroga's stories he wrote: '(Quiroga)...había llegado a menospreciar excesivamente las artes del buen decir', and later: 'Escribía, por momentos, una prosa que a fuerza de concisión resultaba confusa; a fuerza de desaliño, torpe y viciada. En rigor no sentía la materia idiomática, no tenía el menor escrúpulo de pureza verbal' (Quoted by Pereira Rodríguez in *Gaceta Uruguaya* 2 June 1953).

Both J. Pereira Rodríguez and Emir Rodríguez Monegal took up the cudgels in Quiroga's defence. First in chronological order, in 1953, came Pereira Rodríguez, publishing an article in the Gaceta Uruguaya dated 2 June 1953. (One can only attribute the gap between the publication in Spain of the collection and Pereira Rodríguez's reaction, to a delay in the arrival of the book in Montevideo, or at any rate, in Pereira Rodríguez's reading it). After stating Guillermo de Torre's accusations, Pereira Rodríguez goes on to say:

Afirmar que Quiroga no tenía el menor escrúpulo de pureza verbal es incurrir en pecado de lesa ignorancia (sic). Y es demostrar que no se ha tenido ni la menor preocupación por averiguar cómo

Quiroga 'trabajaba' sus cuentos. Si ha habido en la historia literaria rioplatense un autor que se preocupó por perfeccionar su labor, sucesivamente, desde el primitivo borrador original hasta la publicación en periódico o revista, y luego, en libro, es Quiroga. Y es más de valorar esta obsesión estética, si se tiene en cuenta que Quiroga vivía de su pluma... (ibid.).

And later:

Es lamentable que Guillermo de Torre caiga en tan craso error como es el de negarle a Quiroga condiciones de estilista (ibid.).

The rest of the article is devoted to the question of how carefully Quiroga reworked his stories before publishing or republishing them. For once we find some actual facts being quoted in support of a stylistic evaluation. Guillermo de Torre replied, again in the Gaceta Uruguaya, (22 July 1953), quoting Quiroga himself in support of his accusation. He recalls a conversation with Quiroga just after they had been introduced, in which the latter stated that '... a mí no me interesa el idioma', and goes on to affirm that all he was stating in the introduction was that 'Quiroga, gran narrador, no tenía buen estilo', and ends with a reference to 'la clásica diferencia entre "fondo" y "forma" '.

In his reply, 'Quiroga contra Quiroga', (Gaceta Uruguaya, 5 August 1953), Pereira Rodríguez points out that Quiroga himself contradicts his own words, as quoted by Guillermo de Torre, in his essays and articles on literature, 'Ante el tribunal', 'La retórica del cuento', 'La crisis del cuento nacional', 'Manual del cuentista', etc. Where Pereira Rodríguez fails to prick the bubble of Guillermo de Torre's argument is in not noticing that Quiroga's apparent self-contradiction arises because of the interpretation of the word idioma. Here Rodríguez

Monegal gets nearer the heart of the matter. After referring to the words by Guillermo de Torre already quoted he says:

Es evidente que de Torre tiene razón desde su punto de vista. En los textos de Quiroga hay confusiones, hay torpezas y vicios en la expresión, no hay un sentimiento de la materia idiomática, no hay escrúpulo de pureza verbal. Pero estas observaciones presuponen un concepto del estilo que es válido pero limitado. Si por escribir bien se entiende escribir de acuerdo con las reglas de la Academia Española y respaldado en la autoridad de su Gramática y su Diccionario; si por escribir bien se quiere decir escribir con escrúpulos de pureza idiomática, es evidente que Quiroga no escribía bien. No sólo porque cometía errores de sintaxis, anfibologías y otros horribles pecados sino porque empezaba por cometer el máximo: no importarle demasiado la Academia Española de la lengua. No buscaba la perfección verbal (concepto elusivo que hace preferir cualquier gramático del siglo XVI a Cervantes), no tenía escrúpulo de pureza (Rodríguez Monegal 1968:232-233).

Bratosevich, in his El estilo de Horacio Quiroga en sus cuentos shows an awareness of the fact that the whole question turns on the definition of the words estilo and idioma: 'Pero por otra parte cuando quiso ser un estilista lo fue (pese a su concepto despectivo de "estilo" - pero es una cuestión de palabras - , y a su aparente desdén por el idioma - otro equívoco: "idioma" - lo académico-español -); e incluso alcanzó a verter esa conciencia en varias reflexiones sobre el arte de escribir' (Bratosevich 1973:149).

It is in this superficial interpretation of the idea of style that Quiroga's words must be taken if they are not to contradict his precept and practice. Rodríguez Monegal, however, who appears also to have understood this, goes on once again to defend Quiroga by denying him any stylistic distinction. He continues his discussion with the following words: 'Pero hay otro concepto del estilo. Si se entiende que escribir bien significa escribir de la manera más eficaz, comunicar con la mayor

fuerza expresiva lo que se quiere decir; si escribir bien significa lo que cada escritor quiere escribir bien, entonces Quiroga no sólo escribe bien sino que escribe inmejorablemente. No hay que olvidar que es un cuentista, no un estilista, que quiere comunicar vida a sus personajes, no a sus palabras' (Rodríguez Monegal 1968:233).

Apart from the problem of how an author can be expected to communicate life to his characters except through his words, there is also some confusion here as to who means what by the use of the word estilista. In the last sentence quoted it is obvious that the author has gone back to the idea of style as something inessential to the business of writing. That is, in his very refutation of Guillermo de Torre, he has once again had recourse to the forma/fondo dichotomy raised by his opponent. One is reminded of the fact that, at the very time of this polemic between Guillermo de Torre and Pereira Rodríguez, Rodríguez Monegal published an article 'Sobre el estilo de Horacio Quiroga', in which he quotes Martínez Estrada's words: '...había eliminado sin piedad lo accesorio y ornamental (en su vida y en su obra)',

and from this he, Rodríguez Monegal, came to the following conclusion: 'Ahí queda dicho todo; Queda dicho por qué Quiroga no fue (no pudo ser) un estilista' (Rodríguez Monegal 1953).

For him, as for most of Quiroga's admirers, the word estilista appears to have only pejorative connotations. It is therefore hardly surprising that no serious attempt at studying his style systematically has been made.

We see this total disregard for matters of style once again in El desterrado when, referring to Quiroga's last book, Más allá, Rodríguez Monegal says: 'Examinado en la superficie es sólo una colección de cuentos más o menos decadentes que parecen certificar, en las postrimerías

de su vida y de su arte, una vuelta a los viejos dioses del 900'

(Rodríguez Monegal 1968:273).

From the point of view of subject matter many of the stories of Más allá (but by no means all, although the only exception pointed out by Rodríguez Monegal is 'El hijo'), could be called a 'vuelta a los viejos dioses del 900', with their insistence on the macabre and the supernatural. From the point of view of style, however, nothing could be further from the studied decadentismo of Los arrecifes de coral.

Ezequiel Martínez Estrada, the close friend of Quiroga in his later years, does show an awareness of the importance Quiroga attached to a careful use of language, when he says: 'Era un artesano y esto puede aplicarse con estricto rigor a la factura de sus cuentos y a su prosa' (Martínez Estrada 1968:54).

The observation was made about Quiroga's delight in making things with his hands, but, as Martínez Estrada points out, this craftsmanship applied equally well to his writing. In spite of this appreciation of his friend's care and skill with language, he has little to say on the matter of style, being more interested in describing the man than his literary creation.

Mention has already been made of Pereira Rodríguez's reference to Quiroga's habit of reworking his stories before every new publication. In an article called 'Horacio Quiroga en el taller' he refers to Quiroga's '...incesante labor de corrección estilística' (Pereira Rodríguez 1954-1955: 315) and gives numerous examples of the changes Quiroga made, both in original manuscripts and in the preparation of already published stories to be collected in book form. (In the Archivo Horacio Quiroga, in

Montevideo, I was able to see evidence of this for myself, in material which Rela lists in an appendix to his Bibliography,, In addition to the typed copy of 'La tragedia de los Ananás', the story also appears in manuscript form in the Archivo, although Rela does not include this in his list. More will be said later about the changes found in this manuscript.) In his article Pereira Rodríguez says:

Creemos haber documentado que no es tan verdadera, como se ha sostenido, 'la indiferencia retórica' de Horacio Quiroga. En la casi totalidad de los ejemplos enumerados se advierte afán de mejorar su prosa, castigando la expresión - si así pudiera decirse - para alcanzar el propósito (ibid.:327).

and again

Quiroga persiguió con ahínco la claridad, la precisión y la concisión en el lenguaje. No rehuyó el uso de americanismos de empleo frecuente en el habla diaria de las personas cultas. No fue un ortodoxo en la liturgia del purismo léxico y de la corrección gramatical. Pero, no llegó al desaliño que algunos quieren ver en su prosa. Sus preocupaciones estilísticas que, - quérase o no, tienen tal significado las que dejamos consignadas -, evidencian que, poco a poco, abandonó la artificiosidad decadentista de que hay ejemplos en las páginas de Los arrecifes de coral (ibid.:330).

Apart from this reference by Pereira Rodríguez, several of the sources already quoted have mentioned the fact that Quiroga's practice where the rules of grammar are concerned is not beyond reproach, and it is in no way my intention to deny this.. What I do think must be questioned is the assumption that anyone capable of making such mistakes must therefore necessarily be indifferent to style and unable to handle language with finesse. After all, the correlation between these

linguistic crimes and stylistic distinction may be a positive one.. As Spitzer puts it: 'Whoever has thought strongly and felt strongly has innovated in his language; mental creativity immediately inscribes itself into the language, where it becomes linguistic creativity; the trite and petrified in language is never sufficient for the needs of expression felt by a strong personality' (Spitzer 1948:15).

Perhaps Quiroga's critics have been taking too shortsighted a view. The fact that a writer appears to have achieved his purpose so successfully in spite of this lack of grammatical orthodoxy might profitably be taken as an indication that here there was something worth studying.

Another testimony to the care with which Quiroga revised his written output comes, somewhat surprisingly, in Rela's bibliography where, beginning on p.111 we find fourteen pages devoted to examples of these changes, prefaced by the following title and explanatory notes:-

ADDENDA

VEINTITRES EJEMPLOS DE VARIANTES^x

^x Las variantes perfeccionan el texto original en cinco aspectos::

1. correcciones que hacen más objetivo y concreto el relato.
2. gradual eliminación de todo elemento artificioso o decorativo.
3. mayor precisión léxica y sintáctica.
4. fijación de detalles que hacen más expresiva la descripción del medio, tiempo y personajes.
5. concreción en los títulos definitivos con relación a los originales.

In a review of this bibliography which appeared in the January 1976 number of the Bulletin of Hispanic Studies Giovanni Pontiero refers to the inclusion of these variants as 'something of a curiosity', and adds that 'one can only surmise that Sr Rela is offering his reader a nucleus of material for some broader stylistic analysis and he is right in suggesting that this aspect of Quiroga's work requires fuller attention than it has received so far' (Pontiero 1976:83).

With the title of 'Teoría y práctica del cuento literario en Horacio Quiroga' the Montevideo newspaper El País published the report of a talk given to the PEN Club Uruguayo by Enrique Etcheverry, in which we find the following: 'Tales aseveraciones de Quiroga, [his statements in 'El manual del perfecto cuentista'] juntas a las muchas ya recordadas, obligan a atender con verdadero cuidado los aspectos técnicos de su creación. En último término, la gran batalla artística de Horacio Quiroga se libra y se gana en el dominio del estilo y la estructura' (Etcheverry 1962).

These views of Pereira Rodríguez, Pontiero and Etcheverry, with their appreciation of the case for a stylistic analysis of Quiroga's work, lead on to the positive reasons for undertaking this study.

Positive Reasons

That in his early life Quiroga was passionately concerned with matters of style can be doubted by no one who knows anything at all of his modernista period as can be seen from his correspondence, especially in his letters to José María Delgado (see Quiroga 1959, II). That this concern involved an overwhelming interest in form, or pattern, is equally beyond doubt. And that this preoccupation was acknowledged by his fellow initiates in the Consistorio del Gay Saber is demonstrated by the pseudonym Arquitectura Quiroga given him by the Arcadiano of that consistory, Federico Ferrando. The pseudonym appears as the heading of the entry dedicated to Quiroga in an imaginary dictionary of biography. The whole entry is quoted in the Introduction written by Mercedes Ramírez de Rossiello to Volume II of the Cartas inéditas. In the comments that follow the entry we find the following appreciation:

Esa página nos muestra, en primer lugar, la certera definición del pseudónimo adjudicado a Quiroga: Arquitectura. Todos los poemas de Los Arrecifes de Coral, así como los que aparecen en esta correspondencia, tienen efectivamente un carácter arquitectónico, lógico. Si el viraje del destino de creador se produjo hacia una dirección no esperada, el cuento, no podemos decir que esa característica señalada por Ferrando haya desaparecido del estilo de Quiroga en su obra de madurez. ¿Qué otra cosa que la postulación de una arquitectura rigurosa en el cuento es el 'Decálogo del perfecto cuentista'? (Quiroga 1959, II:26).

But even before this period his biographers José M. Delgado and Alberto J. Brignole describe how he and his friends in Salto used to go to an uninhabited house which had a magnificent echo, and there listen to the effect this produced as they recited poetry. 'Allí, frente al muro, se detenían y, con las miradas encendidas y a todo lo que daban las

gargantas y la mímica, comenzaban a declamar versos propios y ajenos.

El eco duplicaba la sonoridad de los poemas' (Delgado y Brignole 1939:68).

What for others might just have been something of a curiosity, a game any boys might play just by shouting words at random, was for Quiroga and his friends an opportunity to widen the range of their poetic experience, and shows an awareness of the importance of the sound of words. In many of the examples discussed later this attention to phonic values can be seen.

Later in the book Delgado and Brignole speak of the endless and complicated verbal games that Quiroga and his friends used to play during the period of the Consistorio del Gay Saber. After listing some of these exercises, such as 'apilar consonancias de modo repentista' (ibid. 108), finding as many rhyming geographical names as possible, each competing against the clock, making up sonnets on the spot, each member contributing a line in turn, the authors go on to say:

...se dedicaban a improvisar versos de factura impecable en cuanto a la métrica, pero en los que fuera imposible hallar nada que estuviera en su punto. Las cosas más descabelladas salían a relucir, aumentándose su efecto por el tono enfático con que eran expresadas. A fuerza de ejercitarse en estas lides llegaron a adquirir una facilidad subitánea, un dominio de la rima y una facundia verbal tan notables que eran capaces de mantener el chorro de sus gárgolas líricas durante largo tiempo. Y en tal forma eran cogidos por esta fiebre que terminaban por no poder hablar entre ellos sino en verso (ibid.:109).

From this information, as well as from Quiroga's early poetry and prose in Los arrecifes de coral, it is clear that pattern in language was of great importance to him.

In her introduction to the Cartas inéditas Mercedes Ramírez de Rossiello spoke of the 'viraje del destino creador' in which Quiroga turned his attention from poetry to the short story, while maintaining the architectural balance noticeable in his early work. But it is worth pointing out that even in his earliest published book, Los arrecifes de coral (1901), there are short stories as well as poems, and that the 'carácter arquitectónico, lógico', is to be found as much in the prose as in the poems. Consequently the transition from his earlier type of writing to that for which he became famous is less abrupt than many people tend to assume. The picture of a Quiroga changing almost overnight from the production of delicate and decadent modernista verse to the powerful and virile short story, rough-hewn and inelegant, is striking, but not realistic. That there is a change, and an enormous one, in his writing, cannot be denied. The Quiroga who writes the Misiones stories has turned, spiritually and artistically, to face in a completely different direction. He is no longer concerned with the fevered imaginings of an artificial world. He is now absorbed by the world of action and everyday reality that surrounds him. But the transition has not been as violent as is often assumed. Even in 1908, the year of 'La insolación', he is still writing stories with as strongly modernista a flavour as 'El canto del cisne' and 'Reyes'. And even in Los arrecifes de coral he has already turned his attention to the short story. The link, then, is already there. When, after his first experience in Misiones and El Chaco, he abandons poetry (except as a form of communication with some of the friends of his youth - see

Cartas inéditas, Vol. II), and cultivates a completely different type of story, the tools at his disposal for this are still those that come naturally to him and the use of which he has cultivated in his earlier output - an architectural view of the structure of any artistic creation, an enormous range of vocabulary and an acute awareness of the fine distinctions between synonyms, an ear for the phonic value of words and for the rhythm of a sentence. These are the tools he takes with him, and his use of them provides a certain continuity between his earlier writing and the stories of his mature years.

Now, this idea of pattern can be seen to be related to writing in two different ways. On the one hand it can refer to the structure of the work as a whole; on the other it can be seen in the actual construction of the individual sentences and even phrases that go to make up the whole. Quiroga himself shows an awareness of this and a concern for pattern in both these aspects.

His attention to the structure of the story can be seen in two of the commandments of the 'Decálogo del perfecto cuentista':

V. No empieces a escribir sin saber desde la primera palabra adónde vas. En un cuento bien logrado, las tres primeras líneas tienen casi la importancia de las tres últimas (Quiroga, 1927b:87).

and

VIII. Toma a tus personajes de la mano y llévalos firmemente hasta el final, sin ver otra cosa que el camino que les trazaste. No te distraigas viendo tú lo que ellos no pueden o no les importa ver. No abuses del lector. Un cuento es una novela depurada de ripios. Ten esto por una verdad absoluta, aunque no lo sea (ibid.).

His emphasis on the observance of limits as to length imposed by the nature of the subject matter can be seen in 'La crisis del cuento nacional', where he says:

La extensión de 3.500 palabras equivalentes a doce o quince páginas de formato común puede considerarse más que suficiente para que un cuentista se desenvuelva en ellas holgadamente. Los más fuertes relatos conocidos no pasan de esa extensión. Y si no es posible poner límites a la concepción de un cuento, ni juzgar de su eficacia por el número de sus líneas, se puede en cambio exigir que un relato, evidente y visiblemente concebido para ocupar breves páginas, no alcance a una extensión triple de la que requiera su condición (Quiroga, 1928a:94).

Quiroga refers to the same aspect again when he says the following:

Desde el drama conciso, que en literatura se llama cuento, al más dilatado, que se denomina novela, cabe en el arte escrito, como en el teatro, la más variada extensión, según sea la requerida por el asunto (Quiroga 1920b:319).

These words come from one of Quiroga's articles of cinema criticism; but the need for the 'extensión' not to exceed that 'requerida por el asunto' is one that he considers equally essential for the short story, and it is the imposition of this limitation that is responsible for the extreme concision of so many of his stories. He points out the importance of avoiding any unnecessary words that might obscure the 'línea' of a story, in the following passage from 'Ante el tribunal':

Luché por que el cuento... tuviera una sola línea, trazada por una mano sin temblor desde el principio al fin. Ningún obstáculo, adorno o digresión debía acudir a aflojar la tensión de su hilo. El cuento era, para el fin que le es intrínseco, una flecha que, cuidadosamente apuntada, parte del arco para ir a dar directamente en el blanco. Cuantas mariposas trataran de posarse sobre ella para adornar su vuelo, no conseguirían sino entorpecerlo. Esto es lo que me empeño en demostrar, dando al cuento lo que es del cuento,... (Quiroga, 1931:137).

The use of the words 'línea' and 'tensión de su hilo', the metaphor of the arrow, all point to an awareness of the line, or pattern, of the story. His rejection of any 'obstáculo, adorno o digresión', is reminiscent of Mallarmé's words in his letter to his friend Casalis, quoted by Pierre Guiraud in his Essais de Stylistique (1969): 'L'effet produit, sans une dissonance, sans une fioriture, même adorable, qui distraie - voilà ce que je cherche' (Guiraud:1969:114).

Quiroga shares with Mallarmé the austere determination to exclude all inessentials, however tempting. Number VII of the 'Decálogo del perfecto cuentista' stresses this again: 'No adjetivos sin necesidad. Inútiles serán cuantas colas de colchón adhieras a un sustantivo débil. Si hallas el que es preciso, él sólo tendrá un color incomparable. Pero hay que hallarlo'. (Quiroga 1927-b:87).

This aspect of Quiroga's work is one that has received fairly general recognition. Quite a few of the criticisms quoted above have referred to his concision, some perhaps even regretfully. But what has generally been ignored is the fact that this interest of Quiroga's in pattern extends also to the other type mentioned above - the pattern of the actual language in which the story is written, as opposed to that of its general plan of construction.

In 'Los trucos del perfecto cuentista' Quiroga points out the importance of word order: '... no es lo mismo decir: "Una mujer muy flaca, de mirada muy fija y con vago recuerdo de ataúd", que: "Una mujer con vago recuerdo de ataúd, muy flaca y de mirada muy fija" .

En literatura, el orden de los factores altera profundamente el producto' (Quiroga, 1925c:68)).

and in 'El manual del perfecto cuentista' he refers to '... el truc de la contraposición de adjetivos', (Quiroga 1925a:65)). a device that Quiroga himself used with great frequency, as we shall see later.

These brief quotations from Quiroga's own writing on the art of the short story should by themselves be sufficient to show his concern for matters of style. Before leaving his precept and passing on to a study of his practice, however, it is worth looking at his article 'El eterno traidor'. In this Quiroga discusses the difficulties, in his opinion almost insuperable, of translating poetry, and states:

El traductor habitual, puesto a la tarea, prescinde casi siempre de su honradez de escritor. Para no asustar a sus infinitos lectores, cabe aclarar un poco estas líneas.

El arte de escribir consiste en hallar, para cada idea, la palabra justa que la expresa; y en disponer estas palabras con el summum de eficacia expresional (Quiroga, 1926b:75-76)).

This is surely a clear enough statement of the supreme importance of word order. He then goes on to discuss the difference between idea and style, admitting that the importance of the latter is secondary. However, although the essential is having 'algo que decir', it is necessary to find 'las palabras justas para expresarse', and these seldom survive the process of translation. He then continues:

La gramática ha creado para holgura de estudiantes la sinonimia de términos. Triste y melancólico, apacible y pacífico, rabioso e iracundo, serían palabras sinónimas de igual significado. El escritor sabe, sin embargo, que esto no es verdad. Si el alumno y el lector corriente no perciben diferencia en la sinonimia, el escritor conoce perfectamente sus grados y matices, y no ignora que esta idea profundamente expresada, aquel efecto emocional maravillosamente obtenido, se lograron por la sutilísima elección de tal verbo, tal adjetivo, entre sus infinitos sinónimos. (ibid.).

It is difficult to see how a writer convinced of the importance of the 'sutilísima elección de tal verbo', etc., can be justly accused of lacking all 'escrúpulo de pureza verbal'. If even the accusation came from his detractors it would be easier to justify. But coming as it does from the ranks of his admirers it reveals how superficial was this admiration, and how little attention had been paid to what Quiroga had to say about the art of writing.

The article 'Horacio Quiroga en el taller', in which Pereira Rodríguez gives details of Quiroga's meticulous care in revising his work, has already been mentioned, as also Rela's fourteen pages of variants in the 'Addenda' on p.111 of his bibliography. Mention was also made of the fact that in the Archivo Horacio Quiroga there is a manuscript of 'La tragedia de los ananás' not included in Rela's list, which mentions the typed copy only. The manuscript is written in pencil in a notebook, on the inside cover of which is typed the following:

Este cuaderno me fue entregado por Eglé, la hija de Quiroga. Es el borrador del último cuento que escribió Quiroga, y que tengo entendido fue publicado en el suplemento de 'La Prensa' de Buenos Aires del 1 de Enero de 1937.

Montevideo Diciembre 15 de 1948.

Then follows the signature of Alberto J. Brignole.

On the last page there is a list of botanical names. The story itself shows evidence of frequent changes, with much scoring out, and ends on the middle page of the notebook, with scribbles across the text, as if done by a child - perhaps Pitoca, the small daughter of Quiroga's second marriage? There are two different, incomplete versions of one sentence. Even without the presence of the corrections it would be difficult to read because of the nature of the handwriting. It is therefore not always easy to make out what has been scored out, and even at times to see what has been substituted. But there is no doubt that the majority of the changes fall into line with the type of correction described by both Pereira Rodriguez and Rela - the suppression of unnecessary words, the alteration of the order of the words in a sentence to give greater clarity. The typed version Rela mentions appears to be the fair copy, and has no changes in it. Spelling and accentuation are not beyond reproach, and we find the following: 'linea', 'proligidad', 'dias', 'magnificos'. A study of this material leaves one with the impression that Quiroga was not much concerned with correctitude in small matters such as accentuation, perhaps feeling that this could be taken care of by others involved in the process of publication; but on the other hand he took great pains to ensure that he had found exactly the right word, and placed it in the best possible position in the sentence.

We come now to the importance of the autobiographical element in Quiroga's writing. It seems clear that the events and circumstances of Quiroga's life are reflected in his stories; that is to say, that as far as the content of his writing goes there is very little or no division

between the man and his work. It would seem reasonable to assume that, where the form in which he writes is concerned, we might find an equal degree of unity between the man and his writing. If this is so it would mean that by a careful study of his style we might come to know more not only about the writing but also about the man himself. If it is legitimate to assume the validity of Buffon's 'Le style est l'homme même' in respect of any author, it would seem to apply with even greater force in the case of an author like Quiroga, where the autobiographical element is strong. If the autobiographical content of his stories can tell us something of what his circumstances were and how he reacted to them, the style in which such events are narrated can tell us something more about the author's more basic and intimate way of seeing life and coping with experience. The events an author has actually lived through may be expected to evoke in him a deeper reaction than those he has merely imagined, and to them he will respond in a way more characteristic of his whole modo de ser. The difference found in the way Quiroga uses colour in his Misiones stories as opposed to the others (see Part III) appears to bear out this idea.

To what extent, and in what circumstances one is entitled to draw conclusions about an author from the study of his writing is a matter that is dealt with in Part I, in which methodological considerations are discussed. For the moment, having referred to the autobiographical element in Quiroga's stories, it is necessary to establish how much truth there is in the belief that this element is strongly represented in his work.

With this aspect of his writing we come to an area of uniform agreement. There are many references to the fact that so many of his stories

describe events and situations that did really occur in Quiroga's life. No one, as far as I can gather, appears to have disputed this. His biographers seem to be in agreement as to the importance of this element in Quiroga's work. Hanne Gabriele Reck gives numerous examples of incidents in Quiroga's life reproduced in his stories, and refers us again and again to what Delgado and Brignole have to say on the subject. Rodríguez Monegal, in El desterrado, is equally convinced of the importance of this aspect.

This autobiographical element can be seen at work in three different ways, that is, in the description of the ambiente, most evident in the Misiones and El Chaco stories; in the evocation of characters such as those depicted in Los Desterrados; and in the narration of events similar to those that Quiroga had actually lived through. In the first we find not only endless references to the details of everyday life in the monte, but also several descriptions of the house Quiroga himself built on the plateau overlooking the Paraná, as, for instance, in 'El hombre muerto' and 'El techo de incienso'. In El desterrado Rodríguez Monegal refers to Samuel Glusberg's visit to Quiroga in San Ignacio:

Al recordar en 1937 esa estada, escribirá Espinoza [Glusberg's pseudonym]: 'En su casa de San Ignacio conocí a Quiroga en su verdadero ambiente, y pude darme cuenta de la estrecha relación que había entre su vida y su arte. El desierto que acababa de aparecer bajo mis cuidados en Buenos Aires, era una maravillosa síntesis del país, de la casa y de mi huésped hasta más allá de donde podía sospecharlo cualquier inadvertido lector de historias impresionantes. El río, el monte, la lluvia, los hombres, y las bestias, todos los elementos de la narrativa quiroguiana, se me hicieron familiares durante aquel mes inolvidable que pasó entre los suyos. Y, cuando al año siguiente volví a encontrar ese mundo en los siete cuentos parejos de Los desterrados comprendí en toda su profundidad el don creativo de su pluma' (Rodríguez Monegal 1968:204).

In addition, many of the stories depend on Quiroga's specialized knowledge, artistic, scientific or technical, as for instance 'La cámara oscura' (photography), 'El vampiro' (cinema and photography), 'El conductor del rápido' (abnormal mental states), 'La reina italiana' (beekeeping), etc.

The foundation in real life of many of Quiroga's characters is testified to repeatedly by Delgado and Brignole, as also by Rodríguez Monegal. On page 143 of El desterrado the latter identifies the character Van-Houten with the Belgian Vandendorp; and on page 144 we learn that Juan Brown, of 'Tacuara-Mansión', was a certain Juan Brun, still living in San Ignacio in 1949. Quiroga himself, in his letter to Martínez Estrada dated 8 February 1936, describes a mechanic who is evidently the model for the wanco in 'Los destiladores de naranja'. He says:

Anda por acá un mecánico italiano venido a menos, bueno, alegre e insensato, como es natural [Then follows a digression in which Q. describes how he has had to rush out and stop a fire in his bambuzal.]

Prosigo con el mecánico. Tiene cerca de aquí su mísero taller. Sabe trabajar, pero no ganar. No cobra. Un patrón le dijo: 'Vd. necesita tutor; de otro modo va a morir siempre pobre'. Es, como ve, un niño grande, a modo de los amigos de Munthe (Martínez Estrada 1968:101).

As for the episodes in the stories that are based on Quiroga's own life, they are many and varied. Quite a few of the stories, and both of the novels, are a retelling of some of the incidents in Quiroga's love life. 'Una estación de amor' follows fairly closely the events of

Quiroga's involvement with María Esther Jurkowski, and this episode also provides the theme for Quiroga's only play, Las sacrificadas (1920). 'Silvina y Montt' also mirrors a situation in which the real Quiroga was involved. 'El mármol inútil' gives a homorously and fairly accurate idea of the El Chaco venture with its economically disastrous outcome; and in 'Los fabricantes de carbón' we are given a faithful account of some of the many attempts Quiroga made to establish a small industry. 'En la noche' reconstructs an experience Quiroga had on the swollen waters of the Paraná. The main events, as well as a great many of the details, in 'El techo de incienso' and 'El desierto' are obviously taken almost unchanged from Quiroga's own experience.

Under these three headings of ambiente, character, and episode, we have seen the obvious and generally acknowledged link between Quiroga's life and his writing. But there is a less obvious, and for our purposes more important connexion too. This lies in the frequent descriptions that Quiroga gives of the psychological, even physiological, make up of his characters. It is impossible to disregard the fact that the Rohán of Historia de un amor turbio is physiologically modelled on Quiroga himself, if one compares the descriptions of his digestive difficulties with those of the author. In a letter to his cousin, Fernández Saldaña, dated 10 February 1906 in the Cartas inéditas, Vol.II, he says: 'Ando con el estómago hecho el diablo hace diez días, lleno de náuseas constantes, endolorimiento de estómago, sueño pertinaz, etc. Suficiente para convertirme este verano en un desabrido otoño' (Quiroga 1959,II:107).

If one compares this with one of the many references to Rohán's dyspepsia in Historia de un amor turbio: 'Comenzó a despertarse con dolor en la cintura y el cuerpo molido, no obstante un sueño masivo de nueve horas. El apetito imposible' (Quiroga 1908:29), we see that the symptoms are very similar - digestive upsets, nausea, pain in the abdominal region, 'sueño masivo' or 'pertinaz'. Rodríguez Monegal points out this similarity in El desterrado: 'Los tormentos de la mala digestión habrán de figurar también en la novela que está escribiendo hacia 1907. Atribuida al protagonista, Rohán, la dispepsia será objeto de un capítulo entero, el sexto, que revela estar apoyado en la observación más directa posible' (Rodríguez Monegal 1968:123).

It is, in fact, only the last paragraph of chapter six that is devoted to the description of the dyspepsia, but there are many references to it both earlier and later in the novel, just as there are descriptions of Quiroga's own sufferings in this respect throughout his life, both by the author himself and by his friends. Rohán too, like Quiroga, thinks he is cured, only to relapse later. Rodríguez Monegal goes on to say: 'La claridad con que Quiroga diagnostica las causas de la dispepsia del protagonista, no le impide ser él mismo víctima de su hipocondría, de su mal humor negro, de rabietas súbitas y otros estados que acaban por metamorfosearse en ese buitre que lo devora' (ibid.).

These words are equally true of Quiroga and of his hero, and point towards another characteristic that both share. In Rohán Quiroga presents us with a classical example of the man who suffers from an innate need to torture those to whom he is most closely tied, including, of course, himself. Quiroga knew well to what psychobiological type he

belonged. In a long letter to Martínez Estrada dated 21 May 1936 he says: 'Somos Vd. y yo, fronterizos de un estado particular, abismal y luminoso como el infierno. Tal creo' (Martínez Estrada 1968:113).

Again, on 23 August of the same year, we find the sentence: 'Y en históricos como Vd. y yo, figúrese!'

He then goes on to point out: 'Los históricos son la flor de la humanidad' - decía Widacowick. Y nada más cierto. Pero tenemos que pagar en frutos amargos el esplendor de esa flor' (Martínez Estrada 1968:152).

He was equally well aware of the influence that health has on a man's state of mind and capacity for achievement. As early as 1909, in a letter to Fernández Saldaña dated 29 September he says: 'Antes el estómago me dejaba en paz las ideas; ahora me deprime, con la hipocondría consiguiente, y ganas de pegarme veinte tiros. Fuera de las caídas inevitables cada quince o veinte días - un par de días malos - me he enderezado bastante. Bástalo a probar el hecho de que te escriba' (Quiroga 1959,II:138).

As has been said above, it is easy to see the link between Quiroga the man and the content of his stories. We see the introspective Quiroga describing himself and his circumstances and emotions again and again, and we see the close interaction between his life and his literary creation. As Arturo Sergio Visca puts it in the introduction to his Del epistolario de Horacio Quiroga:

La correspondencia de Horacio Quiroga es un elemento fundamental para conocer a ese hombre de personalidad tan rica y compleja, y por momentos enigmática, que fue el autor de El desierto. Pero como,

al mismo tiempo, su obra narrativa está muy estrechamente vinculada a las circunstancias de su vida, y en no menor grado a muchos rasgos de su carácter, esa correspondencia constituye, también, un elemento sustancial para mejor conocer, ahondar y comprender su labor creadora (Quiroga 1972:45).

But what seems equally interesting, and yet does not appear to have been studied at all, is the evidence of how the type of man Quiroga was can be seen in his style. What appear to be examples of this are the extraordinarily large number of references to the glare of an unbearably strong light, the idiosyncratic use of colour, with its tendency to black/white polarisation, the unusual negative value given to the colour white, and the way in which colour references are continually brought into relation with the concept of pattern. A careful study of these aspects can bring fresh knowledge about the literary work in which they appear, and about the man who created it.

Before embarking on this examination, however, we must first look at the method employed.

PART IMethod - General Considerations

As has already been indicated, a study of the bibliography on Quiroga will show that very little indeed has been done with regard to his style. There is therefore no ready-made starting point from which to follow on, either accepting or rejecting it. The one book completely and explicitly dedicated to matters of style, Bratosevich's El estilo de Horacio Quiroga en sus cuentos, fails to give us anything in the way of a systematic study of any aspect of his writing. What Bratosevich has done is give an interpretation of the features of Quiroga's character which he considers most important, illustrating this with examples taken from a number of his stories. The review of this book in the January 1976 number of the Bulletin of Hispanic Studies by Giovanni Pontiero points out some of its failings - the highly rhetorical style, and what Pontiero calls 'the author's obsession with antithesis'. Equally regrettable seems its pice-meal approach, which ensures that no aspect of Quiroga's style is studied methodically. Quiroga's stylistic devices appear to be considered solely as data which confirm the already established ideas Bratosevich has about the author's character. Consequently it is enough for Bratosevich's purpose to select those that confirm his ideas, and the rest he can comfortably ignore. This is not to say that I disagree with his general conclusions, or find fault with the examples he has chosen to support them. What this does mean, however, is that stylistic phenomena are not being studied as such, with a view to learning anything new about Quiroga's writing. Consequently this book is not primarily about Quiroga's style. This arbitrary picking and choosing

as regards the examples with which to illustrate his thesis also applies to the selection of stories considered, as Pontiero has pointed out in his review, the majority of those referred to being those concerned with the Misiones region. As a justification of this it could be alleged that most people feel these stories to be Quiroga's best work. But it is important to remember that during all the years he was writing the Misiones stories Quiroga was also keeping up his output of other types of story; and that, with the exception of Los desterrados, all his collections contain a mixture of the two types, thus showing that Quiroga considered both types worth preserving and also likely to appeal to the public. It is therefore impossible to ignore either type if one wishes to say anything about Quiroga's style that is relevant to his writing as a whole.

Bratosevich attaches great importance to the word intensidad in relation to Quiroga, (see Bratosevich 1973:16) and no one is likely to dispute this, although its usefulness as a distinguishing mark might be held in question, since the same could be said of practically any author. Writing is hard work, and no one is likely to persevere in it unless prompted and sustained by intense feelings of one kind or another. With the word intensidad, however, he couples exasperación, (see Bratosevich 1973:39), and here I think he has found something that is truly distinctive of Quiroga, fundamental to much of his writing, and also of use in the examination of Quiroga's use of colour, as we shall see later. This one insight, however, is not sufficient to make Bratosevich's book the 'detailed analysis we still require', to use Pontiero's expression. As far as Quiroga's use of colour is concerned, there are isolated references

to colours and to light, especially in connexion with the exasperación theme, but no attempt is made at an exhaustive enumeration or analysis.

So much, then, for the one book apparently dedicated to the study of Quiroga's style. Others, as has already been said, refer in a somewhat random manner to certain aspects of his style, but only as illustrations of a thesis basically concerned with biographical or thematic interpretation.

There being thus no precedent for the type of work I had in mind as far as Quiroga was concerned, I was left with the choice of working out a method of my own, or of following one already applied to some other author. But here again I was unable to find any study of an author's treatment of colour along the lines I had envisaged. I did find some interesting material, but it was all in the form of articles in journals or single chapters of books dealing with wider aspects of style, and consequently not long enough to deal in a systematic and detailed manner with the subject. Some of them explicitly state that they are based on nothing more than a selection of relevant data, as, for instance, the article by Remy on García Lorca, in which the author refers to the fact that his aim was a limited one, which he hopes he has achieved 'aide par quelques exemples' (Remy 1:65:79). Guiraud's chapter on 'L'Azur de Mallarmé' is the only one of these studies to claim that it is made on a complete inventory. None of the others gives any indication as to what proportion of the relevant examples has been included, and one is left with the strong impression that

in these no attempt at any systematic collection of material has been made. Consequently, while the conclusions arrived at are often interesting and no doubt valid within the scope of the work concerned, this material could not provide the model for the type of study I hoped to undertake. The article by D. J. Fletcher on Sartre was exceptionally interesting, and at the same time gave the impression of being based on a much firmer foundation than random sampling of references to colour, but the author makes no mention of the method he uses in selecting his material.

I wish to stress the fact that in all these articles I found interesting material, and in many cases material which has proved useful for the purposes of comparison, especially with regard to the difference between Quiroga's symbolic use of certain colours and the associations more commonly attached to them; and these I shall be referring to in the body of the work. But from the point of view of method my examination of this material left me once again without a precedent for my enquiry. I had therefore to work out my own method, and shall now discuss the considerations by which I was guided.

There can be many reasons for undertaking research into the style of a particular author, ranging from a desire to explain a given phenomenon in the text concerned, which is the starting point of Spitzer's method, to the desire to apply to a specific text a method as yet untested. An example of this is Riffaterre's study Le Style des Pléiades de Gohineau (1957), with its subtitle: 'Essai d'application d'une méthode stylistique'. It seems clear that the method adopted must

depend to a great extent on the purpose of the investigation. Now, my purpose in studying Quiroga was somewhere along the axis that joins these two extremes, although perhaps nearer to the Spitzerian end than to its opposite. I began, then, like Spitzer, with a particular corpus of work I wished to study; but unlike Spitzer, I had not found a starting point within the text from which to break into the 'philological circle'. My aim was to see whether there was anything characteristic in Quiroga's style that would lead to a deeper understanding of his writing as a whole. In his Materia y forma en poesia (1965) Amado Alonso states that: 'El principio en que se basa la estilística es que a toda particularidad idiomática en el estilo corresponde una particularidad psíquica' (Alonso, A. 1965:78).

This is similar to Spitzer's idea of the spiritual etymon or Valéry's l'esprit de l'auteur, which he maintains is 'ce qui a fait l'oeuvre'.

Riffaterre is equally convinced that the study of an author's style can lead to greater knowledge of the man himself. To quote from his Le Style des Pléiades de Góngora: 'Ainsi la stylistique permet-elle d'aller de l'oeuvre à l'homme qui s'est révélé dans l'auteur, fût-ce en dépit de lui-même' (Riffaterre 1957:22).

All these critics are agreed that new knowledge is to be gained by a study of the text. However interesting a new theory may be, either about a particular author or in the more general area of stylistics itself, it must be based on the study of specific texts. Castagnino, in his El análisis literario (1935), puts this point of view in the most emphatic terms possible: 'La literatura es el texto literario y sólo el

texto literario' (Castagnino 1953:13).

In his Language and Style Ullmann makes a statement that is less sweeping, but equally important for our purposes, when he says:

'In the study of literary style, progress has always come through close scrutiny of specific texts from which conclusions were then drawn concerning wider aspects of theory and method' (Ullmann 1964:126).

The words 'close scrutiny' are particularly useful to my purpose, and I shall return to them shortly. For the moment it is not so much the closeness of the scrutiny that is relevant as the fact that Ullmann insists on the importance of the study of specific texts, and points out that this can lead to conclusions which range beyond the limits of the text itself or even of the author in question. This type of study, then, can be the humble building block on which larger issues of method and theory can be erected.

Whether all texts, however, are equally suitable for this type of analysis is another question. Riffaterre seems to think that this is not so, when he says: 'J'y montrerai, j'espère, que Gobineau pense assez son style pour qu'il soit permis d'en tenter une interprétation fouillée jusqu'au détail, sans trop risquer d'y voir plus que les intentions réelles de l'auteur' (Riffaterre 1957:14).

Here he seems to suggest that only a consciously elaborated style would be suitable for such an analysis, since otherwise one would risk reading into the text more than the author had intended. Amado Alonso appears to be thinking along the same lines when he says, referring to the poet's intention: 'El lector no puede ni debe tener en cuenta intenciones quizá existentes, pero que no han quedado objectivadas

en el poema' (Alonso, A.1965:94).

But if the author's intention is of primary importance in any interpretation of his work, and must be sought with the utmost diligence, it does not necessarily follow that his intention, which has been objetivada in the text, to use Alonso's expression, is the only thing that can give us relevant information. The words of Riffaterre himself have already been quoted: 'Ainsi la stylistique permet-elle d'aller de l'oeuvre à l'homme que s'est révélé dans l'auteur, fût-ce en dépit de lui-même' (Riffaterre 1957:22).

On the previous page he has also said:

Mais un indice encore plus sûr est donné par le style inconscient. Des répétitions intensifiantes, des tics, des formules inappropriées évidemment introduites dans le texte par le subconscient de l'auteur peuvent jouer un rôle dans l'ensemble du style, en lui donnant une couleur, une allure particulière; ou n'être visibles qu'à un lecteur averti ou aux aguets comme l'analyste du style. Quoiqu'il en soit, ces phénomènes sont au plus haut degré révélateurs des obsessions ou simplement des constantes psychologiques de l'auteur et je les utiliserai à titre d'étymon pour expliquer ce qui est conscient. Il arrive que le départ du conscient et de l'inconscient soit difficile. Peu importe, puisque ce qui compte dans le style, c'est l'effet. (ibid.:21).

Where limits must be drawn, it would seem, must be not in the study of the text itself, but in the selection of extra-textual material brought in to support a particular interpretation or theory, and in accepting as certain a hypothesis based on a possible interpretation of the text, when there is nothing, either within the text or outside it, to give unambiguous confirmation of this. As an example we can take Rodríguez Monegal's theory with regard to Quiroga's supposed homosexual

inclinations. He argues from a number of situations that appear in Quiroga's work, notably in 'Los perseguidos', that Quiroga had homosexual tendencies which remained hidden to himself as well as to others. There is nothing explicit in any of the texts that even remotely suggests such a relationship between the characters. Similarly, there is nothing in Quiroga's life that we know of that points in this direction. To cite his close friendship during the last years of his life with Martínez Estrada, and his early one with Ferrando, seems insufficient justification. What in fact Rodríguez Monegal is doing here is to confirm a hypothesis based on Quiroga's work with a hypothesis based on his life. Earlier in this introduction I raised the question of how far it is licit to draw conclusions about an author from his texts, and I would suggest that the above-mentioned operation carried out by Rodríguez Monegal oversteps the limits of literary criticism.

But if it is not licit to extrapolate from an interpretation of the text founded on an unconfirmed hypothesis, it is nevertheless permissible and profitable to relate characteristics observed in the text to facts independently known about the author. In this way I consider significant, for instance, the many references in Quiroga's writing to the idea of a glaring, unbearable light, and relate it to facts we have learned from his biographers and from his correspondence - facts concerning the ill health from which Quiroga frequently suffered, and the state of hyperaesthesia that often resulted from this. The relevant facts are given in the following part of this thesis, and the conclusions drawn from them are discussed later. The guiding principle that I have followed in this respect has been that no

absolute conclusion about the man has been drawn from a stylistic study of the text unless it can be confirmed by extra-textual or non-stylistic information, and that tentative conclusions about the man may be drawn from a stylistic study of the text, provided that nothing we already know contradicts these conclusions. Even these tentative conclusions may ultimately prove to be of value in the light of later research. If, however, conclusions about the man, arrived at from a stylistic study of the text, have only been drawn when corroborated by some source independent of stylistic considerations, the conclusions about the style itself which have been drawn from this analysis stand in their own right, and need no confirmation from any other source.

We now return to the words 'close scrutiny' mentioned in the quotation from Ullmann's Language and Style. The closer the scrutiny, of course, the more material one is likely to find of potential significance. Any text will yield so large a number of data, all of which might lead on to valuable discoveries, that one is faced with the need to select, to decide which of this material is to be analysed. Logically this leads one to an impasse, since one cannot ideally make the right decision till the material has been fully examined. It is here that an arbitrary decision has to be made. David Crystal and Derek Davy, in their Investigating English Style (1969), put the matter briefly and emphatically in the following words: 'It is perhaps worth emphasizing right away that the first step in any stylistic analysis must be an intuitive one' (Crystal and Davy 1969:12).

There is no need to enlarge on the importance of the role that Spitzer grants to intuition in his method; and Dámaso Alonso stresses it equally in his Del siglo de oro a este siglo de siglas:

La humanidad tiene un conocimiento propio de la obra de arte; la intuición, la intuición del lector; la del crítico también; la del crítico doblemente intuitivo: como receptor de la obra de arte y como expositor de sus impresiones. (Alonso, D. 1962:231).

The same author, in Poesía Española (1952), states the case in more extreme terms:

Lo primero de que me di cuenta fue de que, sin preocupación metodológica alguna, había sido llevado del modo más natural al empleo de métodos muy diversos para el estudio de los mayores poetas de España. Comprendí entonces que la selección de 'método' para el estudio estilístico no se puede hacer por normas de un criterio racional. Más aún: que para cada estilo hay una indagación estilística única, siempre distinta, siempre nueva cuando se pasa de un estilo a otro. empezaba a entrever así uno de los temas centrales del presente libro.

Porque este libro quiere precisamente mostrar que no existe una técnica estilística, que el ataque estilístico es siempre un problema de los que los matemáticos llaman 'de feliz idea'. Es decir, que la única manera de entrar al recinto es un afortunado salto, una intuición. (Alonso, D.1952:11).

But even Dámaso Alonso, with his insistence on the need for intuition, is willing to admit the need for a quasi-scientific methodological approach. On the following page of the same book he brings together the need for both intuition and a systematic approach:

Lo mismo que nuestro quehacer mira al cielo, pero se mueve en zonas humanas, creemos que la tarea estilística sólo comienza tras una intuición (en este caso doble: intuición de lector; intuición selectiva del método de estudio) y ha de detenerse ante la cima (la última unicidad del objeto literario sólo es cognoscible por salto 'ciego y oscuro'). He ahí los límites de la Estilística.

Pero entre ellos hay una amplia zona del objeto poético (es decir literario o, en general, artístico) que es investigable por procedimientos cuasicientíficos. (ibid.:12).

Amado Alonso is equally clear about the need for a methodological approach to the study of literature: 'La crítica filológica tradicional estudia metódicamente esos contenidos y su valor; pero ¿no es también obligación de la historia y de la crítica literarias intentar el conocimiento metódico de lo poético en las obras literarias?' (Alonso, A. 1965:89).

With this insistence on the need for methodical study in mind, the most important thing to remember seemed to me to be the principle of complete enumerations. By this I mean that all examples of a given phenomenon should be first of all collected, and then examined. In this way two objects are achieved. The first is that no relevant example is omitted, as often happens where a piecemeal selection has been made. The second is that many items which, taken in isolation, do not appear to be of interest, are seen to be so when viewed in the context of their complete population. An example of the use of this method is to be found in Guiraud's Essais de Stylistique, in which the third chapter is dedicated to an exhaustive inventory of Mallarmé's references to the word azur and a comparative analysis of these data.

The only way to be sure of having an accurate idea of the numerical values involved in any study is to make a complete inventory of all relevant examples, and this method is particularly valuable in cases in which some non-numerical factor may operate in a direction contrary to that shown by the figures. As an example we can see what happened with regard to ideas about Goethe's use of colour, as described by Sigmund Skard in his 'Use of colour in literature' where he refers to:

...a study by Franck (918) who applied the statistical method of the Groos school. His results were not too important in detail; but he established beyond doubt that Goethe's own colors were not rich as might have been expected but relatively poor. Carlowitz (912) continued along the same line, gave further proof of the poverty in Goethe's colors, and showed how instead he displayed a tendency to contrasting light and darkness, surprising when one remembers how important were the colors in his thinking. (Skard 1946:194).

As we see, the importance Goethe attributed to the concept of colour had led people to expect a rich chromaticism in his work, which a statistical approach to the subject revealed to be completely lacking.

The use of statistics, then, can be of great value in providing the material from which conclusions are to be drawn. In chapter six of Language and Style Ullmann examines the question of the use of statistics in literary research, giving a carefully balanced view of the pros and cons, pointing out that 'the precision which they undoubtedly introduce in style studies is sometimes bought at too heavy a cost' (Ullmann 1964:118). But he concludes that, in spite of the difficulties, 'it would be quite wrong to exclude statistics altogether from the stylistic field' (ibid.:119), and goes on to point out the uses this approach may have, one of these being the fact that it may reveal anomalies in the distribution of stylistic elements which may raise important problems. This particular aspect is one that has proved useful with reference to Quiroga's use of colour as opposed to black and white, as will be seen later.

A statistical approach, then, I have taken to be a legitimate part of literary investigation, and, for my purposes, an essential one. The

main aspect on which this statistical analysis has been brought to bear is the concept of deviation. Donald C. Freeman, the editor of Linguistics and Literary Style (1970), states that: 'Recent work in linguistic stylistics may be divided into three types: style as deviation from the norm, style as recurrence or convergence of textual pattern, and style as a particular exploitation of a grammar of possibilities' (Freeman 1970:4).

Of these three types we can ignore the third, as it is relevant rather to theoretical stylistics than to the work in hand. Both the first and second categories, however, are of interest here, and it is worth remarking that they are not mutually exclusive, since in the second one, style as recurrence or convergence of textual pattern, it is precisely a deviation that is often the subject of the recurrence or convergence. We shall return to the idea of convergence later.

Let us take first the concept of deviation, which, as Guiraud points out in La Stylistique, is closely related to statistics: 'Or la statistique est précisément la science des écarts' (Guiraud 1957:107).

The concept of deviation, or écart, is fundamental to the work of Spitzer, Valéry, Bruneau, and many others.

Now, it is the reader's own knowledge of his langue, as opposed to the parole of the author, that must guide him as to what constitutes a deviation. In the present case, there being only one reader in question, in order to avoid the danger of making unduly subjective decisions on this score, I have had recourse to the official view in matters of word order, syntax, etc., and have taken as my standard the pronouncements of the Real Academia Española, as expressed in their own official publications and in

the mouth of other authorities such as Gili Gaya and Bello, the latter being of interest for the South American point of view.

We now come to the concept of convergence, which has already been mentioned. In Language and Style Ullmann defines convergence as 'the use of several devices which all concur to express the same idea or to produce the same effect'. (Ullmann 1969:133). An example of convergence is given by Guiraud in his Essais de Stylistique: 'Un autre signal stylistique est constitué par la convergence. Un mot archaïque peut passer inaperçu, mais s'il se combine avec une orthographe archaïque et une construction archaïque, il sera senti comme tel'. (Guiraud 1969:45).

The importance of convergence is that, where this occurs, one can feel sure that one is dealing with some aspect that the author has felt to be of importance. One of the examples of convergence found in Quiroga's work, for instance, is the sentence which occurs in 'El techo de incienso' beginning 'Negra, más negra que las placas de black...', in which no less than seven different foregrounding devices are used, all of them contributing to the emphasis on the idea of blackness (see No.68 in Part II). Not only is convergence a good guide as to what the author considers important, but also some stylisticians stress the negative quality of a lack of convergence - that is, the insufficiency of isolated examples. In an attack on the whole concept of style which appears in the April 1970 number of Word under the title of 'Linguistics, Literature, and the Concept of Style', J.M. Ellis says: 'That combination, and not isolation, is the focus of attention in the linguistic study of literature is a very important, but frequently ignored, fact'. (Ellis 1970:75).

Although he is not here referring so much to convergence as to the function of an item within its context, the fact that an isolated example is of little value is common to both ideas. In his Le Style des Pléiades de Gobineau, Riffaterre, referring to the procedures he has set forth in the book, says:

Les procédés, on l'a vu, sont rarement isolés; ils n'ont tout leur effet que si plusieurs convergent vers le même but. Même si, isolés, ils sont incontestables, ils ont chance d'avoir été employés inconsciemment et même de passer inaperçus du lecteur. L'oeuvre littéraire est une synthèse de ces effets particuliers, la résultante de ces convergences. (Riffaterre 1957:190).

Here again the weakness of an argument based solely on isolated phenomena is stressed. Also the fact that these 'procédés' may 'passer inaperçus' du lecteur' is a reminder of the value of complete enumerations, as this is a means of bringing to our attention many items which might otherwise escape us, but which, added together, help to produce the desired effect.

Method - Practical Application

Having stated the general principles on which my choice of method was decided, I now come to its practical application. As we have seen, the material was examined from a double point of view, that is, colour only, and pattern as related to colour. By colour references I understand all mention of colour, including black and white. Where an opposition between black and white and other colouring is intended, the latter is referred to as colour proper. A definition of pattern as I understand it in this connexion has already been given at the beginning of the Introduction.

The remainder of Part I is divided into two sections:

1. A study of considerations relating to the use of colour;
2. The role pattern plays in connexion with colour.

Colour

The phenomenon of colour has been the subject of speculation throughout the centuries. According to Aristotle there were seven colours, of which black and white were the two extremes, the others being formed by combining these two. This theory was influential during the Middle Ages and the Renaissance, although not all who studied the matter agreed with Aristotle in all aspects. Roger Bacon, for instance, limited the number of colours to five, while the humanist Leon Battista Alberti in his Della pittura is doubtful about the exact number (see Edgerton's article, 'Alberti's colour theory', 1969).

The question of range is basic to any study of the use of colour. Even today the question of how to differentiate between one colour and another is a matter for enquiry. For our purposes the question of the naming of the different colours is of interest, as this affects any discussion of the colour range used. In his 'The use of colour in literature' Skard mentions some of the factors that can affect the range of colour available in any given place and time: 'The facilities for color expression differ widely from period to period and from language to language, both in quality and quantity, and the very structure of language, the existence or non-existence of notions, vocables, and syntactic constructions, limits the possibilities and points out the directions' (Skard 1946:174). He then goes on to point out that there is a vast difference between the colour vocabulary of Chaucer or that of the romanticists and the language of a present day dressmaker.

From this we see that many factors may contribute to the colour range that a given person may have at his disposal in any particular time and

place. Even the factor of sex may help to determine the range of colour terms available, as Lakoff shows in his article 'Language and woman's place', in which he claims that there are lexical differences between the language society expects of a man, and what it considers right for a woman, and shows that these limitations can extend even to colour. He quotes the following example to illustrate this:

As an example of lexical differences, imagine a man and a woman both looking at the same wall, painted a pinkish shade of purple. The woman may say (2):

(2) The wall is mauve,

with no one consequently forming any special impression of her as a result of the words alone; but if a man should say (2), one might well conclude he was either imitating a woman sarcastically, or a homosexual, or an interior decorator. Women, then, make far more precise discriminations in naming colours than do men; words like beige, ecru, aquamarine, lavender, and so on, are unremarkable in a woman's active vocabulary, but absent from that of most men (Lakoff 1973:49).

A much more detailed discussion, dealing specifically with colour, is to be found in Berlin and Kay's Basic Color Terms. The authors set out to prove certain facts about the range of colours available to societies in different stages of development; but unfortunately their findings can hardly be taken as proved, since they are based on inadequate and sometimes unreliable experiments. A discussion of this can be found in a compte rendu by Marshall Durbin in Semiotica 1972. One of the weaknesses which Durbin points out is that the authors appear to rely on a single informant for their information about many of the languages. This seems particularly regrettable and surprising in the case of Catalan, where

the subject stated that pink and orange were not represented in the language, and classified black as a kind of grey. Not only is this not the view of most Catalans, but it also seems to contradict Berlin and Kay's own findings about the normal distribution of colours. In view of this it is surprising that they did not take the trouble to check this anomalous finding with other Catalan speakers, instead of merely admitting as they do, that more data are needed.

In spite of these serious shortcomings, however, this book is both interesting and useful for our purposes. Durbin himself, while stating that 'the authors have not done a very admirable job of presenting "proof" for their hypothesis' (Durbin 1972:257), admits that 'Berlin and Kay ... have been instrumental in originating and furthering the concepts of cognitive adaptation' (Durbin 1972:268). Thus, although he maintains that they have not proved their main contentions, he points out that these can nevertheless be proved, and refers, on page 269, to independent checks carried out by others which prove the correlation between general cultural complexity and complexity of colour vocabulary.

This concept, and the description of the basic colour categories, are points of interest in relation to Quiroga's use of colour. The conclusions are summarized by Berlin and Kay in the following words:

First, there exist universally for humans eleven basic perceptual color categories, which serve as the psychophysical referents of the eleven or fewer basic color terms in any language. Second in the history of a given language, encoding of perceptual categories into basic color terms follows a fixed partial order... Third, the overall temporal order is properly considered an evolutionary one ... (Berlin and Kay 1969:104).

The eleven basic colours listed by Berlin and Kay are - white, black, red, green, yellow, blue, brown, pink, purple, orange, grey. Those I found used by Quiroga are as follows: white, black, red, yellow, blue, colour, green, purple, grey, pink, brown, orange. The only discrepancy here is that references by Quiroga to an unspecified colour have also been listed under the heading 'colour', which accounts for the extra entry. Apart from that the two lists are identical in content, though not in order - and even here the order is the same for the first three, and has only one change in the next three, with green preceding yellow and blue in one list, and following them in the other. This similarity shows that Quiroga used the full range of basic colours available according to the above mentioned study.

With regard to the second conclusion, Berlin and Kay maintain that the narrowest range of colours to be found in any language consists of two only, that these are always black and white, and that the order in which other colours are added as the language progresses is always the same. The third conclusion relates the degree of complexity of the language with that of the society in question.

What is interesting where Quiroga is concerned is the fact that on so very many occasions he limits himself to a much smaller range of colour than the one we know to be available to him. If we add to the number of stories which mention only black and white (11) those in which he uses no colour at all (7) and those in which he mentions only black or only white (4), we get a total of twenty-two. That is, more than a quarter of the stories use no more advanced a range of colour than that shown in stage one (black and white only) of Berlin and Kay's book. If

we add to them the stories that use no more than two colours other than black and white we get a total of fifty-six. This shows that in far more than half the total number of stories a very strict limitation of range operates.

There is another point in which Quiroga's use of colour coincides with the most elementary stage described by Berlin and Kay in the following terms: 'Stage I in the evolution of lexical color categories is represented by just two terms: black plus most dark hues, and white plus most light hues' (Berlin and Kay 1969:17). They later quote a report by K.-F. Koch on the Jale, a New Guinea Highland group:

Koch, who was unaware of our findings, stoutly resisted suggestions that Jale might have more than two true color terms. Jale is Stage I, having basic color terms only for 'BLACK' and 'WHITE'... There are other items which, in highly specialized contexts, refer to certain hues; however, these terms are restricted almost exclusively to particular substances or objects, for example, mut 'red soil' and pianó 'name of plant whose leaves are used to rub yarn, dying it a green colour'. Koch reports that when he referred to a 'green' object with pianó, he was consistently misunderstood. He subsequently learned to use the term sin 'BLACK' or hólo 'WHITE', depending on the degree of brightness the particular green represented (Berlin and Kay 1969:23-24).

This is exactly what Quiroga does when he repeatedly refers to the dark green of the monte as black (see comments under No. 10). He appears to be using colour here according to the most elementary and primitive principles.

Now, in connexion with the third conclusion stated by Berlin and Kay, namely, that the 'overall temporal order is properly considered an evolutionary one', they go on to say that 'color lexicons with few terms tend to occur in association with relatively simple cultures and simple technologies, while color lexicons with many terms tend to occur

in association with complex culture and complex technologies (Berlin and Kay 1969:104). From this it would appear that Quiroga's use of colour is very fundamentally related to his desire for primitivism and simplicity. Although he has at his disposal all the colours of a highly evolved society, more than half the time he prefers to restrict himself to the most basic colours, just as he prefers to live in the jungle, experimenting with his own improvized and primitive technology rather than accept the sophisticated and ready made articles that contemporary society enjoyed. In his use of colour, as in so many other things, Quiroga shows how he values a deliberate limitation of means.

The general criteria used to establish what was to be considered a colour reference have already been discussed in the first part of the Introduction. Decisions as to how particular problems have been dealt with are discussed either in the section entitled Presentation of Material, where cases of relatively frequent occurrence are concerned, or in the comments which follow each story in Part II, where isolated instances are involved.

Pattern

In the Introduction mention was made of the close connexion between the concepts of colour and pattern. But the fact that in practice it is difficult to discuss an author's use of colour divorced from the concept of pattern does not mean that the study of pattern is only considered here as a necessary consequence of an examination of the role of colour. As I said in the Introduction, the study of pattern in language can be carried out without any reference to colour; it can not only yield essential information about an author's style, but can also help us to a better understanding of his meaning. In a study of D.H. Lawrence's story 'The blind man', Anne Cluysenaar says that this story is a good illustration of 'the way in which overall narrative structure (what one might call macro-structure) may be reinforced, even influenced, by minor linguistic details (or micro-structure), and that is the main point I want to make about the value of stylistic analysis in dealing with the dominant structure even of larger prose works' (Cluysenaar 1976:92). The study of the micro-structure of these passages from Quiroga shows how they contribute to the reinforcing of the macro-structure.

Winifred Nowottny, too, insists on the importance of structure in achieving poetic effect. In a discussion of two lines of poetry from Burns she says: 'If we have been right so far, in saying that no one component of the lines is the cause, then there seems no alternative open to us except to say that the structure in which the components stand is the source of the power (Nowottny 1962:141). And it is at the level of micro-structure that one can see what precisely is happening in the creation of a given effect.

Deviation and convergence have already been touched upon, as the two main aspects for consideration. About convergence little more need be said here. All that has to be done is to establish its presence by pointing out examples within the text of a number of different foregrounding techniques all pointing in the same direction, and this is what much of the comment in Part II is concerned with.

Deviation, however, cannot be identified unless one has a clear idea of the norm from which deviation occurs. It is a form of the 'ruptura del sistema' which Bousoño describes in his Teoría de la expresión poética (Bousoño 1970, II:387-453). When dealing with what appears to be a deviation from grammar or from accepted practice I have turned to the Real Academia Española, Gili Gaya or Bello for clarification. Individual examples are dealt with as they arise. But the position of the adjective being the case that most frequently seemed to call for examination, the considerations by which I was guided in this respect are better dealt with here, where a discussion of general principles is more appropriate than among the comments after each story.

Rules about the position of the adjective in Spanish appear to have altered a little in the past century. Gili Gaya summarises the findings on the subject, from the opinion on Andrés Bello in his Gramática de la lengua castellana, first published in 1847, to that of Salvador Fernández Ramírez in his Gramática española, 1951, without committing himself as to which of the main bodies of opinion he favours. As he puts it; 'No es de extrañar que ninguna de estas direcciones de la investigación agote por sí sola el problema, porque en gran número

de casos no se trata de leyes sino de tendencias, a veces contradictorias, de difícil formulación gramatical' (Gili Gaya 1961:para.164). The Real Academia Española, on the other hand, in the 1924 edition of the Gramática de la lengua española states:

La índole de la sintaxis castellana (véase 193) [a reference to the fact that Spanish construction is descendente] exige que los complementos se coloquen detrás del nombre cuya significación completan: pero este orden no es tan absoluto que haya de seguirse siempre (RAE 1924:para.227-a).

The more recent pronouncement by that same body, Esbozo de una nueva gramática de la lengua española, 1973, states:

De un modo general el adjetivo calificativo pueda seguir o preceder al sustantivo a que se refiere. Desde el punto de vista de la corrección gramatical, nada se opone a que digamos nubes blancas o blancas nubes, saludo afectuoso o afectuoso saludo. Pero la forma interior del lenguaje que nos hace preferir una u otra colocación del adjetivo en cada caso concreto, está más o menos regulada por factores lógicos, estilísticos y rítmicos, que actúan conjuntamente a manera de tendencias, y motivan que no sea siempre ni del todo indiferente al lugar que ocupa el calificativo (RAE 1973:para.3.9.3-a).

In the next paragraph but one it goes on to state: 'El adjetivo que se anticipa denota, pues, actitud valorativa o afectiva; por esto es muy frecuente en oraciones exclamativas, o en las que están más o menos teñidas de estimaciones y sentimientos' (ibid.:para.3.9.3.-c).

From this we see that the Academy has come round to a much less dogmatic position (the word exige does not appear in the second version).

Whether we take the 1924 view or that of 1973, it is clear that the use of the preceding adjective is something that involves foregrounding, either because less correct (1924 view) or because it denotes an 'actitud valorativa o afectiva' (1973). One point on which

both the Real Academia and Gili Gaya are in clear agreement is that 'resultaría chocante la posposición de un adjetivo que signifique cualidades inseparablemente asociadas a la imagen del sustantivo, como las ovejas mansas, los fieros leones...'

(RAE 1973:para.3.9.3.-b). Consequently I have taken it that all preceding adjectives in this category, that is, when they refer to an inseparable quality of the thing described, are regular and imply no foregrounding, while all others do imply this to a greater or lesser extent. Adjectives that must necessarily precede the noun: such as esto, muchos, etc., or that must precede it to distinguish in meaning from the same word used after the noun, such as pobre, cierto, etc., have naturally not been included, since they allow no choice as to their position, and are therefore of not interest stylistically.

Basically, then, the difference between a preceding and a following adjective, where the position is not dictated by the exigencies of grammar, is summed up by Ullmann in the following words: 'The basic function of the two orders is to differentiate between subjective and objective attitudes. Placed before the noun, the adjective will imply emotional participation, whereas the opposite order is purely factual or rational' (Ullmann 1957:7). And the stylistic value that the possibility that such an option brings can be seen in the following example quoted by Ullmann: 'When the newspaper Le Monde spoke in 1948, during one of the Government crises which were chronic under the Fourth Republic, of 'les rituelles consultations de M. Vincent Auriol', instead of the more normal 'consultations rituelles'.

it passed judgment on a whole regime by the ironic anteposition of the adjective.' (Ullmann 1964:141).

Having explained the general principles followed, and the considerations involved in applying the method chosen, we can now move on to Part II, in which all colour references found in the stories under review are listed and discussed.

PART II - COLOUR REFERENCES FOUND IN WORK STUDIEDPresentation of material

The material studied is set forth in the following way:

1. List of colours and abbreviations.
2. List of colour mentions and comments.*
3. Table of colour mentions and range.

* Here all entries are listed under the chronological number of the story in which they appear. There follows a statement of how many colour entries there are in the story, and which these are. Then come comments on anything of interest, such as the colour distribution within each story, or comments on individual colour references, as well as anything relevant in connexion with pattern. This list is preceded by a few general comments on criteria as to what constitutes a colour reference, and where some of these should be classified.

List of colours and abbreviations

Twelve colours have been listed, and now appear along with the abbreviation used for each in the lists that follow:

White	-	W
Black	-	B
Red	-	R
Yellow	-	Y
Blue	-	Blue
Colour	-	C
Green	-	G
Purple	-	P
Gray	-	Gray
Pink	-	Pink
Brown	-	Br
Orange	-	Or

The list has been drawn up in descending order of frequency for the stories as a whole; in the lists that follow the colours are always listed in this order, even though in particular stories the order of frequency may be different.

One more abbreviation used is the letter 'T', which is used after the list of colour entries in each story to denote the total number of colour references found in each.

Criteria

The following criteria have been used to decide on what to include as colour references:

1. All names of colours, even when used in a phrase that has currently lost its colour content, e.g. 76:37A hacer blanco en el negro. In this instance it is clear that the idea of whiteness was present to Quiroga, and this is the case with so many other examples that it was decided to include them all, as on nearly all occasions the latent idea of colour adds something to the pictorial effect. On the very rare occasions when this does not happen, as in 29:39A voz blanca, the entry has been included for the sake of consistency.

2. All references to things (objects or substances) with a specific colour, e.g. sangre, mármol (usually thought of as white), whenever the presence of the idea of colour adds something to the visual effect being created, as for instance the references to blood in No. 2, 'La lengua'.

But in an example such as 69:100D que antes el joven potro entregaba alegre por un montón de paja, the word paja has not been included as a colour reference, since its visual impact is not being considered. The justification for the inclusion of these objects and substances as colour references has already been discussed in the Introduction.

3. References to light and dark, that is, to the visible evidence of light or lack of light, as opposed to light and dark colours (dealt with in 1. above), or substances and objects (dealt with in 2. above).

This category includes such items as luz, sombra, noche, fuego, sol (provided it is the light and not the heat of the two latter that is meant).

When these are used in a purely metaphorical sense they are omitted, e.g.

65:70B una llamarada de insensatez, as also when a word like noche is used with the emphasis on time rather than on darkness, e.g. 33:31D cuando Maria deseaba una joya...trabajaba de noche, in which the darkness of the noche is irrelevant.

The reason for including words expressing the idea of light and dark under the headings of black and white is that on so many occasions they are used in a colour related way, especially in connexion with Quiroga's tendency to polarize, to give a clear cut view of opposites, both in the visual and psychological fields. When, for instance, one finds a contrast such as 25:7C bajo el cabello muy oscuro, un rostro de suprema blancura, it is difficult to ignore the colour connotation of the word oscuro, since the balance of the two phrases, muy oscuro and suprema blancura makes it clear that an opposition is intended. But one must either ignore this, or else include references to light and dark. As stated above, a large number of references in this category have been found, all of which add to the visual effect. Their inclusion in the count of colours seemed therefore unavoidable.

The word penumbra, which occurs frequently, is usually listed under black, since it is used with the idea of decrease or lack of light. When, however, it is accompanied by a colour indication, as in 65:72A la penumbra rojiza, the entry has not then been made under black, but under the colour mentioned, in this case red. Similarly references to light from any source, sun, moon or artificial light, are classed as white, but not when another colour is mentioned, as in 29:40B la luna ocre, which goes under yellow.

When a colour word appears in the title, as in No. 12, 'El Monte Negro',

it is counted as a separate colour reference.

The word livido appears with great frequency, sometimes as the only colour word, as in 21:127D la placa livida de una mordedura, sometimes accompanying another colour, as in 52:60A un amarillo livido de eclipse. In the latter case I have not entered it as a separate colour reference (see discussion of suffixes and qualifying words in Part III). In the case of la placa livida I have classified it as white, since it refers to colourlessness or pallor, both of which are frequently referred to as white in ordinary speech. Quiroga may have been aware of the fact that livido strictly speaking means 'bruised' or 'purple'; but there can be no doubt that in many of the cases at least, he uses it in its popular South American sense of 'pale' or 'colourless' (see Collins Spanish Dictionary 1971:345). Examples such as 52:60A un amarillo livido de eclipse, make it clear that the sense of 'purple' could not have been in his mind, since it is a total impossibility for the same colour to be both yellow and purple. Likewise in 79:55D un livido relámpago, it is clear that the colour must be white, or at any rate indicative of light. If indeed Quiroga was aware of the meaning the Academy dictionary attaches to the word, it is in keeping with his practice to prefer the popular use, perhaps even misuse, of a word, to a definition that is only academically correct. Since, therefore, some of the references must be taken as white, and since there are no cases in which it is clear that the sense of 'purple' must be taken, the word has been classified as white in all cases, for the sake of consistency.

Related to this is the use of the word blanco in an expression such as 25:28C Lidia se puso blanca. It could be argued that this should not be classed as white, since no human face is in fact white in absolute terms. But since the idea of light and dark, hence lighter and darker, has been included, the problem does not arise, for the above expression means that the girl lost her colour, and loss of colour necessarily implies a movement towards whiteness. All references to pallor when not attached to another colour have thus been classified as white, be they expressed by blanco, pálido, livido, or a related verb, such as palidecer, or a noun such as lividez or palidez.

Whenever the word color appears without a reference to any specific colour, as in 31:135A grande, liviana y de varios colores, it has been classed under the heading of 'colour'. In addition certain other references have been put under this heading, e.g. 58:129E luzes de Bengala. Although the word luz by itself is usually counted as white, in this case it refers to various colours, and so comes under the heading of 'colour'.

There are occasions on which the words de color, or, more frequently, colorado, as in 36:92D un pañuelo de color, may mean, not coloured, but red. Where, as in this instance, there is nothing to indicate which is meant, I have left the entry under 'colour' rather than 'red'. In 41:29D su cara colorada, there can be no doubt that colorada here means red.

List of colour mentions and commentsLos buques suicidantes

1:55D negros esqueletos errantes

T - 1: B 1

The only colour reference here is foregrounded by being placed before the noun it qualifies. According to Gili Gaya 'Negro se antepone en expresiones particulares en las que significa aciago, desdichado, p. ej. mi negra suerte, la negra honrilla' (Gili Gaya 1961:para.166). Since the reference here is to something concrete it might be argued that the parallel is not exact. But the context makes it clear that the overtones mentioned by Gili Gaya are entirely suitable. Consequently the foregrounding of the colour adjective by its anteposition is in the accepted tradition.

La lengua

2:93A echando por la boca una ola de sangre

asomaba por entre la sangre

una lengüita roja

B la sangre me impedía ver el resultado

T - 4: R 4

A clear example of colour dominance. There are only four references to colour in this story, and they all refer to red. Here the relationship between red and violence is obvious, the red always referring to blood. In some of the other stories red is used again with a symbolic connexion with violence, as in Nos. 15, 41 and 58.

Here we also have an example of a technique Quiroga uses on a number of occasions, the mention of a colour seen against a background of the same colour - here the lengüita roja seen entra la sangre, but on most occasions used with black, as in Nos. 23, 27, 47, 68 and 75.

Three of the four colour references here are to the noun sangre, thus showing a preference for the concrete, as opposed to the more abstract use of a colour adjective.

Navidad

3

T - 0

Out of the 84 stories studied there are seven in which Quiroga makes no use of colour or of light in a colour related way. None of these is set in the Misiones or Chaco regions, and three of them belong to the early period.

Las rayas

4:80E de cara color de paja
que usaba siempre botines amarillos
prolijidad de rayas y tinta colorada

90D dos rayas negras

T - 4: B 1, R 1, Y 2

In the very paragraph in which they are introduced there is a colour link between these two men, a shade of yellow being attributed to each. Thus colour is used here to hint at the affinity between them.

Fanny

5

T - O

La pasión

6

T - O

El almohadón de plumas

7:60C la blancura del patio silencioso

frisos, columnas y estatuas de mármol

el brillo glacial del estuco

T - 3: W 3

60C la blancura del patio silencioso. The idea of coldness and hardness in this phrase is reinforced by frisos, columnas y estatuas de mármol, el brillo glacial del estuco, and sensación de desagraciable frío. 28:80A atravesaron la blancura del pasto helado gives this same impression of coldness and hardness, as does 47:44C rayos de blancura helada. This idea is also to be found in 33:36C en la blancura helada del camisón y de la sábana. All these cases are discussed under the appropriate story number.

This story, like No. 2, is an example of colour dominance, all colour references here being to white, which gives the idea of the cold, hard world the girl finds herself in. There is an implicit connexion between the colour white and the apparently cold and unresponsive attitude of the husband. This is the first of many stories

that attach a negative connotation to the colour white. A full discussion of this follows in Part III.

Estefanía

8:35B el vestido negro

con que la apasionada joven enlutó dos meses su primer amor
sus inmensos ojos negros

T - 3: B 3

Again a one-colour story. Here it is black, the colour of mourning that predominates.

35B con que la apasionada joven enlutó dos meses su primer amor. As with nouns, verbs which do not actually mention a colour in so many words have been included when they refer to something invariably connected with a specific colour, such as the connexion between enlutar and black. Quiroga's use of the verb here is unusual, in that it is very seldom used as an active verb, the past participle being the form in which it is normally found. Its use here, however, not only draws our attention to the idea of blackness, which is important for the story, but does so with great concision. It suggests the moral and emotional blackness into which the girl is plunged - she mourns the loss of her first love as she would mourn a death. It takes us back to the vestido negro previously mentioned, and it also points forward to the two deaths later on in the story.

Reyes

9:64B lo pintaban de amarillo

D esa hoja de oro

65D la luna desmesurada y roja

66A el negro follaje

se cristaliza en un frío reguero de plata

el cielo, ahora iluminado

saldrá la estrella de los pastores

hacia la luna enorme

T - 8: W 4, B 1, R 1, Y 2

With the exception of three, all the colour references here come in the last page, which is one of the many passages in which Quiroga describes a scene entirely in terms of black and white, light and shade. Here the redness of the moon mentioned at the beginning of the paragraph seems to disappear into the ghostly, silvery light that dominates the end of the story. The two opposites, black and white, are brought together in 66A el negro follaje and frío reguero de plata, the first of many examples of this conjunction of opposites. Mention is made later of the many occasions on which Quiroga refers to vegetation as black; but the example I have just mentioned has not been counted, since the blackness here may be attributed to the fact that the scene is in darkness.

64D esa hoja de oro. The mention of gold here suggests both its colour and the idea of the opulent richness of material with which this leaf is endowed, since it is the regio nanto on which the head of the dead prince floats like a lotus blossom. Thus the word oro serves

to give the visual effect as well as to emphasize the regal connotations, at the same time reinforcing the flower metaphor by reminding us that the leaf is the prince's cloak.

La insolación

10:69B sin más color

que el crema del pasto

y el negro del monte

la ineludible línea sombría

C el confín, ofuscante de luz

la calan del cielo plateado

70A el oriente comenzaba a empurpurarse

B el primer baño de luz

C los perros, dorados al sol oblicuo

71A con catorce horas de sol calcinante

en costras blanquecinas

C los gusanos blancos

en el paisaje...encegueciente de sol el aire vibraba...dañando
la vista

72D el negro palmar

la noche plateada

72B a la luz de la luna

D agobiada de luz y silencio

la tierra blanquizca del patio

deslumbraba por el sol a plomo

74B cruzó el patio incandescente

C a la cruda luz

75D el cielo estaba blanco

76B vestido de blanco

C con sus ojos calestes

T - 24: W 17, B 3, Y 1, Blue 1, C 1, P 1

Out of the 24 colour references here, 20 are to black and white, and of these the majority, 17, refer to white alone. Even though in 71C los gusanos blancos the word blanco is probably more generic than descriptive, this still leaves an overwhelming preponderance of white among the colour references.

This is the first of the Chaco or Misiones stories studied. Here, as in many others of these, the blinding light is described at length:- 69C el confín, ofuscante de luz, 69C la calma del cielo plateado, 70B el primer baño de luz, 17A con catorce horas de sol calcinante, 71C en el paisaje...enagueciente de sol, 73D agobiada de luz y silencio, 73D deslumbraba por el sol a plomo, 74B cruzó el patio incandescente, 74C a la cruda luz, 75D el cielo estaba blanco - ten references in all to heat and light. Of these, five specifically refer to the unbearable quality of this light. Here, as on a number of occasions, Quiroga associates white not with cold, as in No. 7, which is the more usual connexion, but with heat, in its fiercer and more threatening aspects. And here again we find white being used with negative associations. It is, after all, undue exertion in the intolerable sun that kills Mr. Jones, an event that we are led to expect from the title itself.

69C el confín ofuscante de luz. This is one of the many references to light which show an added factor to give the idea of the

strong or even unbearable quality of the light. In this reference it is the adjective ofuscante, with its -ante ending, which will be discussed later. In the following example, 70B el primer baño de luz the noun baño gives at once the idea of abundance - the suggestion of plunging into something and at the same time the idea of saturation. In 71A con catorce horas de sol calcinante the intensifying factor is introduced by the following adjective calcinante, with again the -ante ending. In 73D agobiado de luz y de silencio a past participle introduces the idea of the unbearableness of the light. 73D deslumbrante por el sol a plomo - here two elements contribute to the effect, first the verb deslumbrar, which precedes the agent, el sol, and the following phrase, a plomo. The word sol is thus sandwiched between the verb denoting the action which it causes, and the phrase which, with its idea of perpendicularity, indicates the maximum power of the sun. The three elements, then, all contribute towards the evocation of unbearable dazzle. In the same sentence Quiroga goes on to point out that the tierra blanquizca del patio, which is the subject of the verb deslumbrar, parecía deformarse en trémulo hervor, que adormecía los ojos parpadeantes de los fox-terriers, adding still more elements including another -ante ending, to the already complex description of the effects of the sun. In 74C a la cruda luz a preceding adjective foregrounds the word luz. All these examples in the one story show how Quiroga uses variety of syntax to reinforce the idea of light.

As in the previous story and in many others, we find black mentioned in close proximity to white - 69B sin más color que al crema del pasto y el negro del monte, as if Quiroga thought of the black/white contrast almost as a unit.

All three mentions of black describe vegetation, the first two referring to the woods - 69B el negro del monte, la ineludible línea sombría - and the third to the palm grove - 72D el negro palmar, where the blackness is foregrounded by the inversion of the adjective. The interesting point about this is that in fact neither the monte nor the palmar are black, but dark green. It is as if Quiroga's lack of interest in differences of shade extended almost to colour itself, thus making him polarize colours. The greenness of the dark green monte matters less to him than its darkness, and so he calls it black. This same phenomenon can be observed in many other stories, all of which are listed in Part III.

Corpus

11:70B de alma pura, ojos azules y barba tierna

T - 1: Blue 1

Altogether there are more than a dozen references to blue eyes, most of which can be classified under three headings: innocence, foreigners, and lions - a rather surprising mixture of things to be designated by the same attribute. The above example comes under the first, more conventionally symbolic, heading, as do 25:7C, 12D, and 81:66B. Here the innocence of the blue eyes is reinforced by the words pura and tierna. So by stressing the idea of purity and innocence

right at the beginning of the story Quiroga emphasizes the enormity of the injustice which brings the story to an end, and one of the ways in which he does so is by this symbolic use of colour.

El Monte Negro

12:74A El Monte Negro

75C al Monte Negro

76A agua...si bien obscura, del riacho

amaneci6 plateado de peces muertos

C la gr6da amarilla

D chapas de cinc, que enceguecian

77B un oscuro nimbo de mosquitos

78A blancas cicatrices

T - 8: W 3, B 4, Y 1

Here there is the usual preponderance of black and white, with again a visual contrast of the two - the dark water of the stream silvered over with the dead fish floating in it. 76A Como agua, articulo principal, tenian la l6mida, si bien obscura, del riacho.

This rather baroque sentence leaves the two adjectives well separated from the noun they qualify, as well as being separated from each other by the concessive element si bien. The effect is to introduce a somewhat rhetorical flavour in the middle of an otherwise straightforward narrative passage.

76D chapas de cinc, que enceguecian. The verb enceguecer is one of those Quiroga uses with great frequency to describe glaring light, using it either as a finite verb or in its adjectival form, encegueciente.

As has already been observed in the remarks following No. 10, the -ante or -iente ending is one that Quiroga uses a great deal. A list is given at the end of Section B in Part III.

778. un oscuro nimbo de mosquitos. Quiroga's spelling of the word oscuro varies. In this one story we find it written first with a 'b' and then without, as if to show his total indifference to such matters, the choice of alternative spellings not being his concern.

The title of the story falls in with Quiroga's practice of describing vegetation as black rather than green.

El canto del cisne

13:113B los cisnes blancos

C varios cisnes blancos

D su silueta...destacábase

sobre el césped sombrío

T - 4: W 3; S 1

The word silueta has here been counted as white, since not only does it refer to the swan, but also because of the fact that it stands out against the darkness of the grass. And here again we have the word sombrío, with its association with blackness, used to describe vegetation.

Quiroga stresses the whiteness of the swan. Since the usual colour for swans is white, there would seem to be no need to mention blanco twice for purely defining reasons. His insistence on doing so, and on reminding us of this whiteness in 113D in order to make it stand

out against the dark lawn, seems to indicate that once again Quiroga is deliberately moving into his favourite black and white world. Again, too, we find white used with negative connotations, as the white of the swans is associated with the words antipatia and insulsez.

Los cazadores de ratas

- 14:35B un hombre alto y rubio
y una mujer rubia y gruesa
- C un oseño gordo, blanco y rubio (2)
- 36B el gran rollo oscuro
- D el sol quemante le hizo cerrar los ojos
evitando el sol con los brazos
el oseño rubio
- T - 8: W 3, B 1, Y 4

Fairness, like blue eyes (see No. 11) is referred to on a number of occasions in connexion with the fact that the person so designated is a foreigner or at least an outsider (see 26:106A, 30:48B, 37:39A). In this story the contrast between the fair outsiders and the native inhabitants, the snakes, is pointed by the description of one of the latter as 36B el gran rollo oscuro. Once again Quiroga refers to the dazzling light of the sun - 36D el sol quemante le hizo cerrar los ojos, and 36D evitando el sol con el brazo.

In a way this could almost be classed as a purely black and white story, for the four mentions of rubio, which I have classed as yellow, could be said to refer to the fairness, hence whiteness, of the race to which the new arrivals belong, rather than to the specific colour of their hair.

35B un hombre alto y rubio y una mujer rubia y gruesa.

Quiroga describes his two characters in two perfectly symmetrical phrases of two adjectives each, united by the copula y. The repetition of the word rubio lays stress on the fairness of the two outsiders, while the change of its position in the second phrase gives rise to a chiasmus, which also helps to emphasize the repeated word.

35C un oseño blanco, gordo y rubio. Of the three adjectives here two refer to colour, again emphasizing the fairness of skin and hair.

36D el sol quemante. The noun, already denoting light, is reinforced by an active participle, quemante. (The fact that it is the light and not the heat that Quiroga has in mind is shown by the following words - le hizo cerrar los ojos). Here we find once again the use of the active participle in -ante.

La gallina degollada

15:46B la luz enceguedora

C congestionados por la misma hilaridad ansiosa

48D mugían hasta inyectarse de sangre el rostro
cuando veían colores brillantes

52B escupió sangre

C degollaba ... el animal, desangrándolo

D Rojo...

rojo...

54B se había desangrado la gallina

D un mar de sangre

el piso inundado de sangre

T - 11: W 1, R 9, C 1

From the first page to the last, red dominates this story. Here, in addition to its symbolic association with violence, red plays a part in the plot. Near the beginning we are told that the sight of bright colours is one of the few things that register with the four idiots, and it is the delight they feel at the redness of the chicken's blood that prompts them to kill their sister. The first two references to red are significant, 46C congestionados por la misma hilaridad ansiosa and 48D mugían hasta inyectarse de sangre el rostro, as here we are already given the idea of redness caused by blood - as yet unspilled. There is a careful gradation in the references to red in connexion with blood, from the first implied reference in congestionados, through the actual mention of blood in hasta inyectarse de sangre el rostro, 52B escupió sangre (blood visible, though not yet spilled in violence), then the reference to the spilling of the chicken's blood, and finally the climax of 54D un mar de sangre and 54D el piso inundado de sangre, with human blood spilled this time.

The only colour references not specifically red are 48D cuando veían colores brillantes, in which the idea of colour itself is mentioned, and 46B la luz enseguedora, yet another example of Quiroga's awareness of the dazzling quality of intense light.

La crema de chocolate

16:100C el polvo blanco

encerrado en el frasco azul

101C un paisano de pelo blanco

102C una madeja de oscuras hilachas elásticas

103C la madeja negra

T - 5: W 2, B 2, Blue 1

100C el polvo blanco encerrado en el frasco azul. The two

colour adjectives stand out because of the symmetry of their position.

In each case a disyllabic noun is followed by an adjective of equal

length. By this use of colour in describing the visual properties of

the bicarbonate rather than its chemical composition, Quiroga stresses

the psychological nature of the 'cure'. The attractive contrast

provided by el polvo blanco and el frasco azul helps to convince the

Indian that he has received adequate treatment, giving a foretaste of

the part that expectation plays in the story, since the guests enjoy the

chocolate simply because they expect to do so, and remain unaware of the

fact that it has been completely ruined.

Colour again plays a part in the main episode concerning the

chocolate. The references to the darkness and even blackness of the

madeja not only suggest the natural colour of the chocolate, but also

hint at the evil nature of the unhappy concoction. In this, one of

the few wholly cheerful of Quiroga's stories, the use of colour helps

to convey the humour of the situation. The last two examples show a

foreboding of evil which is repeatedly hinted at, only to be laughingly

disproved. There is perhaps even a suggestion here of the idea we find

repeatedly in Quiroga's symbolic use of colour, that the traditional roles

of black and white have been reversed. In addition to the numerous examples in which white is given negative associations there are some in which black does not appear to have this connotation, as for instance No. 14, with its reference to the snake, which is the native inhabitant of the setting described.

Un idilio

17:105B estaba de perfil a la luz

su cabello rubio

centelleaba

una angosta lengua de luz

su cabello oxigenado

T - 5: W 3, Y 2

Only on one occasion in this very long story is there any mention of light or colour. It comes just after the initial appearance of Sofia, and illustrates her flashiness and artificiality. She stands against the light, so Nicholson, instead of really seeing the girl, can only see the sparkle of her hair, which we learn a few lines later on is dyed, and the flash of her patent leather shoe. In most of his stories of social life Quiroga uses colour sparingly or not at all. Here he uses it to reinforce the impression of insubstantiality that Sofia gives, and not with the intention of painting a detailed picture of her appearance, with which he is little concerned. The connexion with white here once again has negative implications.

La realidad

18:19B un negro hueco

- C la caverna...clara aún por la luz que penetraba
el piso blanqueaba de huesos partidos
- 21C la grieta cuya luz penetraba
cuatro manchas negras
sobre el suelo blanco de huesos
- 24B la tiniebla animal
el golpe de luz
- 25C las tinieblas
- D las dos luces verdes
- 26B cinco ríos de sangre
- D las tinieblas
- T - 13: W 5, B 5, R 2, G 1

19C el piso blanqueaba de huesos partidos. There is a similarity between this and 21C el suelo blanco de huesos, which as was pointed out in the introductory remarks, has a certain verbal force, with the implication that the floor is white because it has been littered with bones. If blanco de huesos, however, is half way between a description of state and one of action, in the case of the verb blanqueaba the idea is treated unambiguously as action, not state.

Here black and white are used both descriptively and symbolically. In 24B la tiniebla animal and el golpe de luz the use is symbolic, but echoes the literal description of light and darkness throughout the story, which is why these references have been included. They serve to emphasize the almost allegorical nature of the tale. The story not only relates the adventures of a particular handful of primitive men, but also

illustrates the ascent of man from the darkness of his animal origins.

Here again, in 21C cuatro manchas negras sobre el piso blanco de huesos, Quiroga uses the device of setting black directly against white.

By bringing in the reference to green and red at the end, he is reversing the device he often uses of eliminating all colour except black and white towards the end of the story. Here the effect is to emphasize the significance of the violence associated with red, by making it stand out against the black and white background.

El perro rabioso

19:147B era un perro negro

148D un perro barcino

149A apenas anochece

vefa...ojos fosforecientes

D el negro triángulo de la profunda niebla de afuera

150D dos agujeros violetas

151A mató...al perro negro

T - 7: W 1, B 4, R 1, P 1

Black predominates in this sombre story, but, apart from this, and the contrast between light and dark in 149A apenas anochece... vefa...ojos fosforecientes, little use is made of colour.

150D dos agujeros violetas. Quiroga seems to hesitate between the forms violeta and violetas for the plural. Here he has regularized it as a plural adjective, but on other occasions he uses the other form - 27:65C los dos puntitos violeta, 27:65D los dos puntitos violeta,

and others. Rather than hesitation, however, it may be a case of his having changed his mind as to the correct form, since the two examples with added 's' occur in two of the earlier stories (Nos. 19 and 25), while the others (Nos. 27, 43, 67 and 73) are all subsequent. On the other hand, it may simply be that here, as with the spelling of oscuro discussed in No. 12, Quiroga feels this is too insignificant a trifle for him to worry about consistency in the form adopted.

El divino

20:109C la loma se doraba

110A un pliego de seda roja

B la seda punzó

en escarlata viva

C una negra gordísima

con un mulatillo

estandarte de satiné punzó

D un negro canoso (2)

T - 9: W 1, B 3, R 4, Y 1

(Note: a number in brackets at the end of a reference, as in the last one above, signifies that two or more colour entries have been counted for that line).

110B la seda punzó. The adjective punzó seems to be popular in the Plata region, referring to a strong red. I have heard it used there quite often, and never in Spain. Quiroga uses it twice in this story.

Red is the colour that stands out most here. Quiroga's insistence on the brilliant redness of the kite seems to offer an explanation for the veneration in which the local people held it. For once the idea of redness, though apparently used symbolically, is in no way linked with a suggestion of violence.

Again we have the conjunction of black and white in 110A un negro canoso, but nothing much is made of it.

In spite of the numerical superiority of other colour references in total, the use Quiroga makes here of red is almost such as to make one wish to include this story among those dominated by a single colour.

La miel silvestre

21:125D de cara rosada

127A alucinado por la luz de los tres faroles de viento

B son pequeñas, negras, brillantes

D la placa lívida de una mordedura

128C diez o doce bolas oscuras

129A una miel oscura

de sombría transparencia

130C el suelo oscilante se volvía negro

D eso negro que invadía el suelo

un precipitado río de hormigas negras

la corrección devoradora oscurecía el suelo

T - 11: W 2, B 8, Pink 1

125D de cara rosada is the only mention of colour that is not either black or white. But far from diluting the black and white effect, it enhances it, singling out the chubby little visitor as the outsider in the black and white world of the monte, in the same way as the word rubio does in No. 14.

All other mentions of colour, then, are in terms of black and white, light and dark, with the dark predominating significantly. Of the two white references one of them is to light - 127A alucinado por la luz de los tres faroles de viento, stressing the hallucinatory effect of light, a point that comes up with much greater force in No. 81.

127B son: pequeñas, negras, brillantes. This description of the carnivorous ants known as la corrección sandwiches the colour adjective between two others, used predicatively and with no copula. The description thus has a certain regularity about it, the word negras being preceded and followed by adjectives of three syllables each, this giving the idea of a frame or setting which helps to highlight the middle member of the group. Here we see the importance of rhythm in bringing out the meaning.

There can be little doubt as to the symbolic intention in the use Quiroga makes of black in this story. The idea of blackness is presented with ever increasing density - one reference on page 127, one on page 128, two on page 129, four on page 130, as if to emphasize the idea of progressive darkening stated in 130C el suelo oscilante se volvía negro, 130D eso negro que invadía el suelo, 130D la corrección devoradora oscurrecía el suelo, and, though less obviously, in 130D un precipitado río de hormigas negras, since a river also has the effect of covering

the ground it flows over, and so its advance can be visible.

It is a moral tale. The victim dies through a combination of his own greed and ignorance - culpable ignorance, for Benincasa has been warned, albeit indirectly. Quiroga is at pains to establish the darkness of the honey - 128C diez o doce bolas negras and 129A una miel oscura, de sombría transparencia, with the idea of darkness coming in twice in the latter description.

This is one of the instances where one wonders whether the traditional symbolism of black representing evil may have been reversed, just as there are many occasions in other stories on which white seems to stand for something far from innocence and goodness. Here, on the surface, black seems to represent evil, since it stands for the ants and the honey, which together are responsible for the death of the young man. But it is not easy to find much sympathy displayed by the author for this uppish youngster. He is, after all, the intruder, condescendingly invading the jungle for his own frivolous entertainment. How much moral significance Quiroga may have attached to the word corrección it is hard to say. But there is no doubt that the ants are the instrument through which a corrective of the most savage kind is administered to Benincasa, while at the same time it is they who 'correct' the situation by eliminating the foreign element from the monte.

El mármol inútil

22:47C por nativa desconfianza del hombre blanco

T - 1: W 1

El vampiro

23:95A un golpe de sangre le encendió los ojos

C sobre el piso granate de sangre

y carbón

D paredes silenciosas, viscosas de alquitrán y agua

el suelo resbaladizo

reflejaba el cielo oscuro

en el hueco de una puerta - carbón

y agujero, nada más

96B para no salvar del alquitrán

C un hombre joven de riguroso luto

T - 10: B 8, R 2

This is one of several stories in which Quiroga uses red and black together in connexion with violence. Here not only is the story told entirely in terms of black and red as far as colour is concerned, but we also find the two juxtaposed, even intermingled, in 95C sobre el piso granate de sangre y carbón. On the surface this phrase seems to imply a contradiction, since granate is one colour, and yet two reasons, each representing a different colour, are given for its colouring. If, however, one bears in mind the fact that granate means dark red, and that blood is bright red, one realizes that the mixing of the bright red of the blood with the black of the coal has produced the colour granate. It is therefore a very compressed description.

Although granate is the only colour word used, the visual effect is made all the same, with two references to sangre, two to alquitrán, two to carbón. Quiroga even seems to go so far as to evoke tactile as well as visual qualities, with phrases such as viscosas de alquitrán, el suelo resbaladizo, el pelo engrasado, painting a picture of a sticky, slippery world of blood and tar.

As on other occasions he presents an image of a colour against its own background - 95D en el hueco de una puerta - carbón y agujero, nada más - we have the repetition of the idea of blackness, carbón y agujero, within the hollow, as well as the repetition of the idea of hollowness - hueco and agujero. In the previous paragraph we have the same sort of image - 95D el suelo resbaladizo reflejaba el cielo oscuro - the darkness of the tar on the floor reflecting the dark sky. Blackness answering blackness, on two occasions. And this sensation of spreading blackness seems to extend beyond the macabre episode itself to 96C un hombre joven de riguroso luto. He has no part in the action, yet the blackness extends even to him, as if suggesting that the madness as well as the blackness has stepped out of the confines of the main episode, reaching the narrator, the lawyer Rhode, whose criminal insouciance can hardly be explained any other way.

Gloria tropical

24:52B pálido, desde luego

un cadáver amarillo

54B y tenía las uñas blancas

T - 3: W 2, Y 1

The only colour references here are to pallox. In contrast to the vigorous growth of vegetation described, the man has become a pale, lifeless creature. The effect suggested by this use of colour is that of a plant shut away from the light, unhealthy and doomed to die.

52B Pálido, desde luego. This ellipsis constitutes a whole sentence, or, at any rate, all that Quiroga gives us of it. Even though

it is the opening word of the sentence, the word pálido cannot be taken as an inverted adjective, since the complete sentence would in all probability be - El hombre regresaría pálido, desde luego - this being the obvious inference from the preceding sentence but one, in which his friends wonder in what state the sick traveller will return. The ellipsis, by bringing the adjective to the beginning of the sentence, highlights the importance of a pallor that turns out to be literally deathly.

Una estación de amor

- 25:7C Bajo el cabello muy oscuro
 un rostro de suprema blancura
 ojos azules
 entre negras pestañas
- 12D una simple garúa que agrisa el patio
 sus ojos azules
- 15C con labios muy gruesos y encendidos
- 20C la casa rosada
- 22C el cutis amarillo
 con tonos verdosos
- 28C Lidia se puso blanca
- 29B los labios desmesuradamente hinchados y azules
- C aparecieron grandes manchas violetas
- D sus ojos, enrojecidos

T - 14: W 2, B 2, R 2, Y 1, Blue 3, C 1, P 1, Grey 1, Pink 1

The range of colours used in this story is much wider than is usually found in Quiroga's stories. Of the twelve colours mentioned in the whole collection nine are employed, and none of them predominates.

There is once again the conjunction of black and white - 7C bajo el cabello muy oscuro, un rostro de suprema blancura. As in a number of other stories, blue eyes, with their symbolic suggestion of innocence, are mentioned twice.

7C el cabello muy oscuro. The adverb muy highlights the idea of darkness. What is remarkable is the extraordinarily few occasions on which Quiroga foregrounds a colour by placing an adverb of degree beside it, as in this example. A wide range of methods of achieving the effect of emphasizing colour have been found in Quiroga's writing. This, which would appear to be one of the most obvious ones, he uses very sparingly indeed. The other examples are 25:15C, 29B; 31:141B; 38:98B, 99A; 43:41C; 47:40B; 54:8A (two); 71:13C; 73:106A, 110A; 80:27C, 28A.

12D una simple garúa que agrisa el patio. This is the only time Quiroga uses the verb agrisar, possibly here under the influence of the alliteration with the noun garúa. Although in the verb agrisar the 'g' is not the initial letter, it has nevertheless more importance than the same letter in agredir, for instance, because of the presence of the initial 'g' in the everyday adjective gris, from which the verb is made up.

29D sus ojos, enrojecidos. This is a reminder of the phrase in 75:16B los ojos rojos por la conjuntivitis, which is commented on under the appropriate story. In this earlier story Quiroga has avoided

the cacophony of ojos rojos. The fact that here he is describing the once loved, though now fallen, woman may have something to do with his choosing this less abrasive form.

On the whole in this story Quiroga seems to be using colour in a purely descriptive way. Instead of using it to suggest a mood or to underline an idea, here he seems to relegate it to the role of simple visual attribute.

Los cascarudos

26:106A era un muchacho rubio

107B los cachos...pendían con miserables bananitas, negruzcas

T - 2: B 1, Y 1

106A era un muchacho rubio. As mentioned before, fairness is frequently described in order to bring out the fact that its possessor is foreign to the monte. In spite of the predominantly humorous intention of this story we are nevertheless left with a clear picture of the damage which can be done by the ignorant outsider, and colour has again been used to put this point across.

107B con miserables bananitas, negruzcas. The comma after bananitas serves to emphasize the word negruzcas, with its suggestion of blackness allied to meagreness. The suffix links it with the previous miserables, and also with the diminutive of bananitas. We thus have a case of convergence, with these various elements clustering round the concept of the bananas, which have lost their normal yellow colour.

A la deriva

27:65A el hombre pisó algo blancuzco (Note - this has been included because it appears in the Losada edition, but most others give the word as blandusco, which seems a likelier word to find in the context).

65B dos gotitas de sangre

las gotitas de sangre

C los dos puntitos violeta

D los dos puntitos violeta

66B su pie, lívido

67A grandes manchas lívidas

C negros bloques de basalto

asciende el bosque, negro también

la eterna muralla lúgubre

D su belleza sombría

68B en pantalla de oro

y el río se había coloreado también

la costa, ya entenebrecida

C sobre el río de oro

T - 15: W 3, B 5, R 2, Y 2, C 1, P 2

Another story, like No. 25, where there is a fairly wide spread of colour used. And, as in No. 25, the intention as far as colour is concerned, seems to have been to paint an exact visual picture, rather than suggest a mood or point of view. There is, however, one point worth mentioning, and that is the way in which the colours come in pairs, on two occasions in almost identical phrases -

65B dos gotitas de sangre and las gotitas de sangre, and 65C and 65D los dos puntitos violata. Other pairs are 66B su pie, lívido and 67A grandes manchas lívidas, 67C negros bloques de basalto and 67C asciende el bosque, negro también, followed by 67C la eterna muralla lúgubre and 67D su belleza sombría, where two similar words suggestive of darkness are used. Then we find 68B en pantalla de oro, 68C sobre el río de oro, although by itself this pairing would probably have gone unperceived, since the two elements are separated by two other colour references. This pairing is rather a puzzling phenomenon. On the first two occasions, where the repetition of almost the whole phrase occurs, one would be tempted to put it down to carelessness. But this particular story shows no other trace of haste or lack of care. On the other hand, I find it equally difficult to see any intention behind this pairing. Is Quiroga trying to point out something to the reader, or is this merely the result of chance? Whatever the reason, the colours are here used in pairs, in a way that does not normally occur in Quiroga. The only explanation would seem to be that it is a rather unusual example of Quiroga's preoccupation with pattern in his prose. The wider aspects of this are discussed later, in the final section.

66B su pie, lívido. Here again, as in the last story, the comma after the noun imposes a pause, as a result of which the following colour adjective stands out more clearly.

67C asciende el bosque, negro también. In this case not only does the presence of the comma create a pause which emphasizes the following adjective, but a number of other devices are used too to achieve

this end. If we look at the entire sentence - Desde las orillas, bordeadas de negros bloques de basalto, asciende el bosque, negro también - we see that this is another of Quiroga's architecturally constructed sentences, in which a number of factors unite to heighten the sense of blackness. These are: 1. Repetition of negro. 2. Inversion of adjective in negros bloques. 3. Chiasmus - negros bloques/bosque negro. 4. Alliteration - bordeadas, bloques, basalto, bosque, plus the two 'n's of negros and negro and the final 'n' of the last word. 5. The added phonic effect of the similarity between the two words qualified by negro, bloques and bosque - each with two syllables, each with stressed 'o' and unstressed 'e' as vowels, each with the following letters in common: 'b', 'o', 'qu', 'e' and 's'. The two halves of the sentence display the same regular and sombre monotony as the cliffs and forest rising on either side of the river.

As in No. 23, 'El vampiro', we are given another example of black being seen against black, in the shape of the forest rising out of the negros bloques de basalto.

Towards the end of the story it is possible to see a more symbolic use of colour, which seems to point to an interpretation of the idea of death which would be in keeping with the point of view Quiroga has expressed on other occasions. Here death does not appear as the ultimate evil and disaster. In this story we have a separation - the land on the one hand, sky and river on the other. The former is described in dark and gloomy terms - negros, negro, lúgubre, sombrío, entenebrecida, while the sky is de oro, and the river colorado and de oro. As the man abandons the land on which he has spent his life and gives himself

up to the golden river he begins to feel better. The bienestar increases, the man feels cada vez mejor. It is possible to interpret all this as an acceptance of death on Quiroga's part, though not on the part of the dying man, who misinterprets the symptoms and thinks he is improving. But for Quiroga at least it would seem that death is something that can be depicted in positive terms. No. 84, 'Las moscas', is the story in which this point of view is most clearly stated, but it is hinted at in others, and Quiroga refers to it in his last letters from San Ignacio to Martínez Estrada. An example of this attitude is to be found in the letter dated 21 May 1936:

Mas conforme al final con mi situación ante la muerte ya comentada en mi carta anterior, solo veré mañana o pasado en el sueño profundo que nos ofrezca la naturaleza, su apacibilísimo descansar. No creamos, sin embargo, que este sentimiento es derrotista en mí. He de morir regando mis plantas, y plantando el mismo día de morir. No hago más que integrarme en la naturaleza, con sus leyes y armonías oscurísimas aún para nosotros, pero existentes. (Martínez Estrada: El hermano Quiroga, p.113).

Other references are to be found in the letters dated 'Abril 29', 'Junio, domingo (creo que 14)', and 'Julio 22', all of the year 1936.

El alambre de púa

28:79D un alto pastizal...blanco por la helada

80A la blancura del pasto helado

el ~~rejlao~~ ~~lunanal~~

D el cielo, súbitamente azul

el paisaje brillaba de esplendorosa claridad
 el camino de tierra colorada
 al valle blanco de espartillo helado
 la mañana de oro

81A al dichoso deslumbramiento
 el camino encendido de luz
 cierta extensión de un verde inusitado

C el verde paraíso inalcanzable

84D de ojillos azules

87B sus siluetas se destacaban en negro
 la excesiva luz del sol
 a esa semisombra

C en el fondo sombrío de las vertientes

88A la mañana encendida de sol
 reverberaba de luz
 los nuevos postes - oscuros y torcidos -

90C llovían ríos de sangre
 inundando el pasto de sangre

T -22: W 9, B 4, R 4, Y 1, Blue 2, G 2

This is another of the relatively few stories in which Quiroga makes use of a varied range of colours (six are mentioned, all but one more than once). But here it is against a shimmering background of light that these colours are presented. Of the 22 references, nine are to white, and of the others, 28:80D la claridad de la mañana de oro, could almost as well have been classified as white because of its

preoccupation with light. Four of the remainder are stated in terms of light and dark rather than colour - 87B sus siluetas se destacaban en negro, 87B a esa semisombra, 97C en el fondo sombrío de las vertientes, and 98B los nuevos postes - oscuros y torcidos -. The repeated references to light and sunshine coincide with the state of euphoria engendered in the horses by their new found freedom. They are gloriosos de libertad, and the world is a sparkling place to them. As they return to their potrero there is a paragraph describing the progressive loss of light of the evening, and this is accompanied by words such as transparencia casi fúnebre, penetrante humedad, rastreada neblina, fondo sombrío, enfriada, invernal olor, más frío y húmedo, excesivamente pesado - words that suggest a chilling and dimming of the atmosphere of adventure.

On their second outing the accompanying signs are not as auspicious as on the first. The horses have to set out muy tarde ya a causa de la densa neblina. The pastizal is frozen again, but this time no mention is made of the whiteness of the frost. There is one mention of the light from the sun (88A) coupled with a reference to the calor excesivo which promises a change of weather in the near future. The only other colour reference before the last page is to the new stakes - oscuros y torcidos -, and there are no further references to light.

The brightness has gone out of the picture. And it is against this darkened background that the red of the blood stands out in the last two paragraphs. And in order to highlight the importance of the blood even further, Quiroga refers to it in hyperbolic terms - 99C lloven ríos de sangre, and inundando el pasto de sangre. Colour and

action go hand in hand in this story, from the white and shining world of the first expedition to the violence of the end - a violence in which one of the horses (and the story is told from their point of view) is forced to participate, albeit after the event.

88B los nuevos postes - oscuros y torcidos -. The separation of the adjective from its noun is here carried a stage further, the comma being substituted by a dash used to introduce the two adjectives, which are then separated from the rest of the sentence by another dash. This has the effect of giving a certain autonomous force to the adjectives, thus foregrounding them.

80A el rojizo bananal. Apart from the fact that rojizo does not describe an inseparable quality of a banana grove, there is another reason which gives its position here a foregrounding effect, namely the fact that it is not a short adjective. Bello says: 'Lo más común en castellano es anteponer al sustantivo epítetos cortos y posponerle los adjetivos especificantes.' (Bello 1949:para.48). The adjective here being as long as the noun, it precedes it contrary to all expectation, and therefore has a foregrounding effect. This applies even more strongly to the two examples in 'El solitario', 33:32D con descolorida ternura and 36C con una descolorida sonrisa, where the length of the adjective, in both cases two syllables longer than the noun it qualifies, makes it all the more unexpected to find it coming first. In 'Yaguáí,' 35:111C con su amarillenta luz de menguante, we find an even more striking example.

81C el verde paraíso inalcanzable. Another possible reason for an inversion is given by Gili Gaya when he refers to the importance

of rhythm in deciding the position of the adjective (quoted above, Gill Gay 1961:para.164). . . At the end of that section he states: 'Cuando sean varios los adjetivos que califican a un sustantivo, su colocación e interpretación dependerán de cómo se agrupan rítmicamente, de que se enlacen o no por medio de conjunciones, de su mayor o menor determinación y de la calidad expresiva de lo mentado. Los casos esporádicos de concordancia anómala suelen ser muy reveladores a este respecto (v. cap. II).' (ibid.). The reference in brackets is to the paragraph on 'Discordancia deliberada'. It is clear from this quotation that many different factors come into play here with the presence of the two adjectives, and rhythm is certainly one of them. Another point that must be considered, however, is whether the colour adjective verde is perhaps being used as descriptive of an inseparable quality in the noun it qualifies. Although for most people greenness would not appear to be an inherent quality of paradise, this is precisely what it is for the horses. By using the adjective in this way Quiroga is very subtly presenting the story from the equine point of view. The adjective is thus delicately balanced between two possibilities - on the one hand one can refuse to consider it as representing a necessary quality, in which case its preceding the noun suggests a deliberate choice for reasons of foregrounding or of rhythm, or a combination of the two; on the other hand, if one considers it to refer to an inherent quality of that particular paradise, it makes it abundantly clear that the paradise under discussion is an equine one, and this places the reader in close rapport with the horses.

Los inmigrantes

- 29:38B la mujer, lívida
- 39A cuyas burbujas sanguinolentas
en la negra cavidad
con una voz blanca
- 39C la noche plateada
- D bajo el cielo blanco de calor
- 40B la luna ocre
en fúnebre mar amarillento

T - 8: W 4, B 1, R 1, Y 2

Of the four references to white, one of them is not truly a colour reference - 39A con una voz blanca. Among the others we find one of the many references to the sky being white with heat - 39D bajo el cielo blanco de calor, in which colour is used to describe something that goes beyond the visual field.

Yellow is used here with a rather sinister effect, and this is heightened not only by the word fúnebre, but also by the words chosen to represent yellow - ocre and amarillento, neither representing a clean, clear yellow. The word amarillento is furthermore highlighted by the echo of the syllable mar.

Again, as in No. 23, red and black come together - 39A cuyas burbujas sanguinolentas se iban ahora rezumiendo en la negra cavidad, here again as an accompaniment to death.

La reina italiana

- 30:47B el campo se amantaba de flores
 en el monte negro
 campanillas rosadas
- D las de Kean eran negras
 modestas abejas negras
- 48A la rubia princesa de Italia
- B aquellas bandas del abdomen no eran doradas
 un vulgar zángano negro
- 50B dos manchas lívidas
- 51B el aire estaba ensombrecido de abejas
- D el patio oscurecido de abejas
- 52A una vejiga lívida

T - 12: W 2, B 6, Y 2, P 1, Pink 1

The coloured world - 47B el campo se amantaba de flores, 47B campanillas rosadas - presented at the beginning of the story changes gradually to one of black and white, under the influence of the bees.

47D las de Kean eran negras, modestas abejas negras. The blackness is here emphasized by repetition, the word negras first occurring as a predicate, and later following the noun abejas, used in conjunction with a preceding adjective. The blackness of the bees is also stressed in 48B un vulgar zángano negro. Kean's attempt to remedy this darkness by introducing the rubia princesa is frustrated by the fact that he has forgotten to ask for a reina 'fecundada'. The darkness of the bees predominates, and this is seen in the way Quiroga describes their taking over their surroundings - 51B el aire estaba ensombrecido de abejas and

51D el patio obscurecido de abejas. From the moment that the bees attack, all colour references are to black and white - the two latter consisting significantly of the word lívido - the bees have drained the world of its colour.

47B el campo se amorataba de flores, 51B el aire estaba ensombrecido de abejas, and 51D el patio obscurecido de abejas. The three verbs representing colour in this story illustrate the progress of the action. The first one, se amorataba, a true colour verb, is followed by the agent, de flores (unusual after a reflexive verb). The agent of the two following past participles is las abejas; and their action first casts a shadow (ensombrecido) and then brings darkness (obscurecido). The progression from colour through shadow to darkness is an active one, fittingly described by the use of verbs.

48A la rubia princesa. The inversion of the adjective here, directing the reader's attention to the word rubia, is in keeping with the decidedly jocular mood of the first part of this story. By emphasizing the conjunction of rubia and princesa Quiroga seems to be reminding us of the traditional fairy tale princess with her golden hair. This suggestion of a personification of the bee fits in with the humorous attitude which allows Quiroga to describe the bees and the hens in terms of a human society, forming with their owner la sociedad Abejas-Kean-Gallinas. The change in the mood as the story progresses is also illustrated by 51D cuatro negros chorros, where again the colour word is also highlighted by inversion, this time drawing one's attention to the opposite end of the spectrum - the sunny colouring of the first half

has yielded to the darkness of the swarming and infuriated bees.
Here we see colour being used to illustrate the events of the story,
and word order being used to draw attention to this fact.

Here too we have another example of the monte being referred
to as black in 47B el monte negro.

Nuestro primer cigarro

31:133A una criatura de riguroso luto

B naranjos blanquecinos de diaspis

134A diluviano enredo de varas verdes

135A grande, liviana y de varios colores

136C repetí enfurruñado y rojo

141B el cañaveral se puso completamente azul

T - 6: W 1, B 1, R 1, Blue 1, C 1, G 1

Few stories have so evenly balanced a distribution of colour.
There seems to be no question of symbolic use here. In 134A
diluviano enredo de varas verdes one is tempted to think that Quiroga has
mentioned the colour not so much for its own sake, as to add to the
impressive list of adjectives, as well as for reasons of alliteration.
In the words diluviano enredo de varas verdes, varas secas, varas verticales,
varas dobladas, atravesadas the letter 'v' appears eight times, six of
them initially. This is perhaps one of the few passages in which
Quiroga seems to have let the words take over.

141B el cañaveral se puso completamente azul shows what appears
as a rather subjective use of colour. This, however, is not a case of
poetic licence, but springs rather from Quiroga's desire to give a

clinically accurate description of the symptoms felt by the nauseated child.

Los pescadores de vigas

32:118D palo rosa

119B sus manos, lívidas zarpas

veteadas de verde

D la línea blanquecina de una viga

121B rugiente avalancha de agua roja

D lluvia a plomo, maciza y blanca

122C madera de lomo blanquecino

D con las raíces negras al aire

123A la veta sanguinolenta

del palo rosa

124A muebles...hechos de palo rosa

T 1 11: W 4, B 1, R 2, G 1, Pink 3

Colour seems to be used here simply as part of the description of visual appearance. What is perhaps striking is the somewhat unusual preoccupation with shade or nuance - blanquecino is mentioned twice, the hands are veteadas de verde, the palo rosa has a veta sanguinolenta. The fact that the words veta and veteadas are used shows that Quiroga is not satisfied with simply giving a general impression of colour.

In 121D lluvia a plomo, maciza y blanca he again refers to the whiteness of the rain, one of quite a number of occasions on which he does so, and which are listed later.

El solitario

- 33:31B rostro exangüe
sombreado por rala barba negra
- 32A tenía sus chispas de brillante
D nuevas chispas
con descolorida ternura
- 34D Kassim, lívido
- 35C Kassim la ayudó..., lívido
- 36B el brillante resplandecía
C encendió la veladora
en la blancura helada de su camisón y de la sábana
con una descolorida sonrisa
D no había mucha luz

T - 12: W 11, B 1

No colours other than black and white are mentioned here. In fact, the idea of colourlessness is repeatedly presented - 31B rostro exangüe, 32D con descolorida ternura, 34D Kassim, lívido, 35C Kassim la ayudó..., lívido, 36C con una descolorida sonrisa, and there is also a mention of lack of light - 36D no había mucha luz. Against these negative ideas, there is the brilliance of the diamonds - 32A tenía sus chispas de brillante, 32D nuevas chispas, 36B el brillante resplandecía - and the hard whiteness of the nightdress and sheets - 36C la blancura helada de su camisón y de la sábana. What is interesting is the way in which the figure of Kassim moves from the first, negative, category, to the second more positive one. In addition to the use of the negative words

exangüe, descolorida (twice), lívido (twice), he is described as 31B enfermizo, 32C indeciso, 36A aquello pegajoso, fofó e inerte.

But, finally, the change takes place - 36D El rostro de Kassim adquirió de pronto una dureza de piedra. Ironically, Kassim only displays the qualities of hardness and decision that María would have liked in him when he is goaded into killing her. The way Quiroga uses colour and light in this respect emphasizes this transition.

36C la blancura helada de su camión y de la sábana.

Although a white nightdress and sheets do not usually conjure up the idea of coldness and hardness, Quiroga takes care that they do so here by referring to la blancura helada, with its suggestion of the hardness of frost or ice. (The use of the abstract colour noun blancura is also dealt with in Part III in the discussion of impressionist influence). The device as it is used, here, with its effect of describing a frozen moment in time, provides the perfect setting for María's death, for it is while time stands still in this way that she passes out of time into eternity. It also links up with the description of Kassim a few lines further down already alluded to - 36D El rostro de Kassim adquirió de pronto una dureza de piedra, which in turn reminds one of the piedra that is the subject of the story, the solitario. And the word solitario, with its double meaning, reminds one of Kassim himself, the solitary man, while at the same time standing for the diamond, which is blancura helada in another form. And so the word blancura triggers off all these connexions, forward to the end of the story, backwards to the very title itself.

Altogether this is a very cinematographic story, for not only is the somewhat melodramatic plot reminiscent of many of the cinema productions of the early years of this century (the story was first published in 1913), but also the way in which Quiroga has limited colour references to black and white is also reminiscent of the cinema before the advent of colour.

Cuento para novios

34:77C el campo blanco de escarcha

D aquellos dos rostros color de tierra

T - 2: W 1, Gray 1

References to the colour of the earth are not always easy to classify in Quiroga. When he is referring specifically to the soil of Misiones the colour in question is a bright orange/red, which would obviously be most inappropriate here. One therefore has to assume that the expression is used here in its standard, almost cliché-like sense.

Yaguaf

35:104B el negro peñasco

105A la roja arena

107A el blanco cielo

C pasó del verde claro

a una blancura amarillenta (2)

sobre la negrura desolada del rozado

su agua verdosa

D la enredadera de flor roja

las hormigas rubias

108A su agua de cinc

B el sol...sostenfase asfixiado en perfecto círculo de sangre

su diminuta mancha blanca

las palmeras negras

el río cuajado de rubí

C el perrito blanco

110A las últimas espigas de maíz., blancas y sin un grano

111C con su amarillenta luz de menguante

D el negro cementerio de árboles quemados

112B el cielo blanco

se tornó plomo

lívidas orlas de cúmulos

114A el perrito blanco

B el sol cayendo asfixiado en un círculo rojo y mate

115A una mancha blanca

T - 25: W 10, B 4, R 5, Y 2, G 2, Grey 2

One of the striking things in this story is the comparative frequency with which Quiroga places a colour adjective in front of the noun it qualifies - 104B el negro peñasco, 105A la roja arena, 107A el blanco cielo, 111C con su amarillenta luz, 111D el negro cementerio, and 112D lívidas orlas de cúmulos. We thus have a total of 6 cases out of the 19 in which a colour adjective is used in this story. That is to say, that in nearly one third of the cases

Quiroga highlights his colour adjective by placing it in front of the noun. Of these 111C con su amarillenta luz de menguante is particularly striking because of the length of the adjective in comparison with the noun which follows it. In 111D el negro cementerio de arboles quemados and 112B lívidas orlas de cúmulos it seems that rhythmic values have also played an important part. Metrically, both would fit perfectly into a line of poetry. The second one, with its succession of esdrújulas, brings with it a reminder of Quiroga's modernista antecedents.

This emphasis on the placing of colour adjectives, taken in conjunction with the relatively high number of colour references, makes it clear that colour is more important than usual to Quiroga in this story, and one is obliged to try to find a reason for this. A look at the colour distribution may be of help. Here, as in 'El alambre de púa', white plays an important part, as out of the 25 references 10 are to white. White here, however, instead of consistently illustrating the freshness and sparkle of adventure, is connected with two opposing aspects of reality. On the one hand it refers to Yaguaf, the innocent victim. On the other it is used in a very different way to represent the threat of the excessive heat and its attendant drought - 107A el blanco cielo, 107A una blancura amarillenta, 110A las últimas espigas de maíz...blancas y sin un grano, 112B el cielo blanco...lívidas orlas de cúmulos.

White, then, has two opposite symbolic meanings. Allied to this more complicated use of colour is the fact that nuance is expressed here on four occasions - 107C pasó del verde claro a una

blancura amarillenta, 107C su agua verdosa, 111C con su amarillenta luz.

This is unusual indeed in Quiroga.

What seems to have happened here is that Quiroga has fused the two main approaches to colour - one, its use to describe a scene in as visual a way as possible, and two, its symbolic use. The result is a story of unusually dense texture. Quiroga here seems to have got away from his black and white vision of the world; he is interested not only in line but also in texture and in nuance, and it is through his use of colour that this comes across. Other stories in which the two approaches are combined are Nos. 10, 27, 28, 41, 46 and 68, to name only the most outstanding.

Los mensú

- 36:92D un pañuelo de color
tabaco negro
- 93D falda verde
y blusa amarilla
- 94D la interminable cinta roja que escala la barranca
- 100C habfan hecho lindo blanco
- 101D en una noche de tinta
- 102B la lluvia...transformó el Paraná en aceite blanco
- D la lluvia blanca y sorda
- T - 9: W 3, B 2, R 1, Y 1, C 1, G 1

There is a distinct difference between the type of colours used in the first half of this story and those used in the second. In the first half the accent is on variety of colour. Colours

mentioned are strong, and there is no reference to nuance. By the time we reach the last few pages, however, this colourful world has been reduced to black and white - no other colours are mentioned. What appears to be a brightly hued costumbrista story has turned into a tense drama, with no room for any picturesque touches. The important thing has become the action. Line has superseded colour; literally, in that colouring has been reduced to monochrome, and figuratively, in that description of the setting yields to a pre-occupation with nothing but the line of the action.

In 100C habían hecho lindo blanco, the word blanco is clearly not being used with its original colour signification.

Again, as in other stories, Quiroga stresses the violence of the rain by referring to its whiteness - 102B la lluvia...transformó el Paraná en aceite blanco, and 102D la lluvia blanca y sorda.

La muerte de Isolda

37/39A barba rubia

y ojos azules

T - 2: Y 1, Blue 1

The only two colour references in this story come together, in the description of the character who later becomes the narrator. Although on other occasions Quiroga has referred to fair hair and blue eyes as a sign that their owner is a foreigner or outsider, this does not seem to be the case here. Nor do the blue eyes appear to betoken innocence, as in several other stories. The direction that the quality of blueness seems to point to here is quite different - ojos azules de

mirada clara y un poco dura, que expresan inequívoca voluntad. This is the one hint we are given in the whole story as to Quiroga's attitude to the events narrated. He neither justifies nor condemns the actions and opinions of the principal character: he merely tells us the colour and expression of his eyes.

La mancha hipotálmica

38:97B la pared estaba lisa, fría, y totalmente blanca
oscurcida

por falta de luz

D una cosa oscura y honda

un pañuelo blanco

un pañuelo blanco

98A con la cara atada

D un pañuelo blanco

99A el rostro completamente hinchado y blanco

B las paredes, blancas y frías

se oscurecían progresivamente hacia el techo

C un pañuelo blanco

T - 12: W 9, B 3

97B la pared estaba lisa, fría y totalmente blanca. The word totalmente brings foregrounding in the highest degree to the idea of whiteness, as does the constant repetition of the word blanco, as also the phrase 99A el rostro completamente hinchado y blanco, all contributing to the idea of an obsessive state connected with white, which dominates the story.

98A con la cara atada has been taken as a reference to white, even though this is not explicitly stated.

This is yet another story in which white predominates, to a greater extent than ever, and again with negative associations.

The whole story is told in terms of black and white - no other colour of any sort is mentioned. Of the twelve references nine are to white, and two of the three references to darkness bring in the idea of light - 97B oscurecida por falta de luz and 99B las paredes...se oscurecian progresivamente. The constant references to white here serve to present the action in a cold, hard glare, reminiscent of a hospital or the manicomio hinted at towards the end of the story, and the ubiquitous quality of this whiteness acts also as a symbol for the inescapability of an idée fixe.

Once again, then, the use of white is far removed from its traditional association with innocence and joy, and once again we find Quiroga relying on the use of colour to get his story across as economically as possible.

Los cementerios belgas

- 39:41B por la carretera blanca
 en negro derrumbe
 C la negra columna
 D con la lívida madrugada
 44C la criatura agonizaba en un mar verde
 F - 5: W 2, B 2, G 1

A predominantly black and white picture, in which the two mentions of black are highlighted by having the adjective come before the noun. 41B en negro derrumbe. Gili Gaya's statement about the anteposition of negro was quoted in the remarks following the first story. Although en negro derrumbe is not one of the expressions mentioned in which tradition places the adjective first, the meaning of aciago, desdichado, which the word negro here unmistakably has, would seem to make this almost the expected place in which to find it. 41C la negra columna. Here, although what is being described is the physical appearance of the column, the affective idea suggested by placing the adjective in front of the noun is reinforced by the fact that this example occurs only two short paragraphs away from the reference just discussed. The connexion of negro with aciago is too close, both in meaning and on the page, to be missed, especially when one takes into consideration the rest of the phrase in which it occurs - la negra columna iba envuelta en el llanto de chicos... It is clear that Quiroga is not giving a merely factual description.

41D con la lívida madrugada. Here again the colour adjective is highlighted by inversion, stressing the unfriendliness of this dawn.

These four black and white references all appear on the first page. Having thus set the scene in a black and white world Quiroga makes no further mention of colour till more than half way through. Then, against this sombre and colourless setting, comes the one true colour mention - 44C la criatura agonizaba en un mar verde, which stands out with brutal emphasis. Here again as in No. 18 we have a touch of colour near the end highlighted by the previous predominance of black and white.

La llama

- 40:90C ensombrecida de emoción
- 91B una sombra blanca (2)
- 92A toda la palidez del rostro
- 93C sentí su figura blanca a mi lado
estaba pálida
- D estaba blanca
- 94A en el crepúsculo de sus ojos entornados
- B de ojos ensombrecidos
- 95A a través de la ventana obscurecida
- T - 10: W 5, B 5

91B una sombra blanca. There are two contradictions involved in this phrase, the obvious one of dark versus light, and that of a colour adjective, with its implications of the corporeal, applied to the incorporeal element sombra. The phrase serves to show Berenice's contradictory quality of being both old and young.

Not only is this story told entirely in terms of black and white, but the absence of colour seems to be almost a positive feature in it. By this I mean that there are occasions on which a colour mention would seem so natural that its omission strikes one as intentional. Among these there are the many references to the child's eyes. There are even references to the darkening of the eyes -94A en el crepúsculo de sus ojos entornados, and 94B de ojos ensombrecidos, but with no mention of their colour. And there is also the child's bow, which is mentioned on two occasions, obviously invested with considerable symbolic value. But no mention of its colour is made. It is as if Quiroga's intention

had been to focus attention on the situation, on the relationships described, not on the physical, and perhaps not even on the human, aspects of the people concerned. The bow itself has no value, not even aesthetically; its significance lies entirely in the giving and taking of this extension, as it were, of Berenice herself. In the same way, the colour of the eyes is irrelevant; what counts is their capacity to express the inner life of their owner. In short, the material world, which Quiroga painted with such detail and accuracy in so many of his Misiones stories, is here of no account whatever, and this is emphasized by this almost obtrusive colourlessness.

The description of the child in the unchildlike terms of nothing but black and white also serves to heighten the unhealthy element in the narrative. There is something morbid, something more than precocious, in the suggested passion of the composer for Berenice. Although Quiroga has got away from the stylistic arabesques of Modernismo there is in this story something of the wilful cultivation of the unnatural typical of some of the writing of the turn of the century. This situation, describing a passionate and unhealthy attachment between a man and a child, is one that Quiroga presents repeatedly. Other examples are No. 64, 'Silvina y Montt', the novel Historia de un amor turbio, and the two early short stories 'Rea silvia' and 'Corto poema de María Angélica'.

Throughout the story the idea of the progressive advance of darkness is stressed. Of the five darkness references, three do this -90C ensombrecida de emoción, 94B de ojos ensombrecidos, and 95A a través

de la ventana obscurecida. It is a struggle between the forces of light and darkness, and we are left in no doubt as to which triumphs, even before Wagner himself quotes Berenice's case as the supreme argument against his own music. And the darkness which has triumphed over Berenice continues to spread beyond the bounds of her story. As Wagner finishes telling it he is looking a través de la ventana obscurecida. This simple image, taken in conjunction with the play already made on the idea of light and dark, suggests that the dark power of the music will continue to operate beyond the bounds of the original catastrophe. In this story black has all the negative symbolism traditionally associated with it.

La bofetada

41:29C más rojo aún de rabia

D el mensú se puso lívido
su cara colorada

32A el camino rojo
deslumbraba de sol

B cabizbaja de modorra y luz
el rostro sudoroso de Korner enrojeció un punto más

D empapado en sangre

33A su mano desangrándose

D mechones sanguinolentos de pelo

34A bajo el cielo aún verde
en la sombra transparente

como una línea negra ya

T - 13: W 3, B 2, R 7, G 1

Like 'La lengua' and 'La gallina degollada' this story is also dominated by red, this time the red glow of anger. Throughout the main part of the story the only colours are red and white - the red of anger, of the Misiones soil and of blood; and the white of the sun's glare. It is worth noting, however, that red is not the only colour used to represent anger. When insulted 29D el mensú se puso lívido. Here Quiroga is indicating the difference between the mindless and brutal bluster of Korner, 29C más rojó aún de rabia, and the controlled and ultimately deadly anger of the mensú. By this use of colour Quiroga is virtually pinpointing the difference in reaction of these two clearly defined physical types.

As the story progresses the references to red reach a climax, and the last three references are concerned with the spilling of blood. Finally, after the mensú has had his revenge, the anger dies down, the colours, like the emotions, undergo a cooling process, and it is beneath a green sky that the jangada bearing the doomed Korner drifts into and then out of the shadow of the coast, to disappear in the distance as 34A una línea negra ya.

32A el camino rojo deslumbraba de sol. This phrase, with its mention of the redness of the soil, seems to indicate, on the one hand, an echo within nature of the violence of the feelings described, and on the other, taken in conjunction with 32B cabizbaja de modorra y luz, perhaps a suggestion that it is these conditions that drive men to such

extremes. Certainly the references to the unbearable quality of the light are among many that we find in the rest of the stories. It is an example of the exasperación that Bratosevich mentions (see Bratosevich 1973:39).

32B el rostro...de Korner enrojeció un punto más and 33A su mano desangrándose. There are two points of doubtful grammar here, both in connexion with the verb. In the first example one would expect the verb enrojecer to be used reflexively. In the second there is an example of a gerund, desangrándose, used as an adjective. This shows the sort of indifference to academic accuracy that caused Quiroga to be considered careless in matters of style.

La meningitis y su sombra

- 42:143A la meningitis y su sombra
- 148A la penumbra del dormitorio
- 158B una larga mancha blanca
de aquella penumbra
- 166C ella toda de blanco
y yo como un bulto negro
- D la meningitis y su sombra
el traje blanco de María Elvira
era un sudario
y yo era la misma sombra de antes
la meningitis y su sombra
- 167C los labios pálidos
y los ojos hundidos de ojeras

Although this is one of the longest stories studied, there is relatively little mention of colour here, and what there is is exclusively in terms of black and white. María Elvira, the loved woman, is conventionally represented as white - 158B una larga mancha blanca, in his recollection of her as she lay in bed, and then, dressed in white in his dreams, where her dress assumes the nightmarish quality of un sudario. The narrator, who sees himself as the rejected lover, is represented by black, again in the accepted tradition of colour symbolism. But at the end the two colours come together in the description of María Elvira - 167C los labios pálidos y los ojos hundidos de ojeras - instead of being opposed as before. Thus they herald the union of the lovers, by showing the previously opposed colours merged in the one description.

El simón

- 43:36B llena luego las observaciones en blanco
- 37A del gran río anchísimo, lento y plateado
 encajonado entre sombrías murallas
- B torbellinos, de un gris tan opaco que más que agua
 apenas parece otra cosa que lívida
 sombra de los murallones
 tétricos cantiles
 arenisca barnizada en negro
- C un hombre de color cetrino
 no veía sino dos colores
 el negro de los murallones

y el gris lívido del río

38D la inmensa depresión negra

y el río gris en el fondo

allí abajo el Paraná blanco (de lluvia)

al horizonte de basalto

y bruma

40B no había sino una luz horrible

C azularse de disnea por falta de aire

41B doblarse, amarillear y secarse

un verdadero mar de olas de oro

C los crepúsculos son violeta

puramente violeta

T - 23: W 5, B 7, Y 3, Blue 1, C 1, P 2, Grey 4

It was more difficult than usual to determine what to count as colour references in this story - should one include expressions such as lúgubre Agueronte, belleza sombría, perfume crepuscular? They have not been included, although all contain a suggestion of darkness, because they are not describing a visible part of the scene. But they all contribute towards the overall impression of darkness and monotony.

37A del gran río lento, anchísimo y plateado. The word plateado, coming after the other two adjectives, and joined to them by the copula y, rounds off the phrase harmoniously, a phrase which has already caught the reader's attention by the superlative of anchísimo.

38D al horizonte de basalto y bruma. The two nouns, basalto and bruma, with their importance highlighted by the alliteration, are a summary of the description of the sombre landscape with which the whole

paragraph has been concerned. They are not only an echo and a synopsis of the description in the preceding sentence - la inmensa depresión negra y el río gris en el fondo - but they are also a concretization of the colour elements - the adjectives have given way to concrete nouns. This is a tendency we find quite frequently in Quiroga, and which will be discussed in Part III.

41B doblarse, amarillear y secarse. The unusual verb amarillear helps to concentrate the reader's attention on the idea of yellow and what it represents, thus stressing the speed with which the cabbage turns yellow and dries up.

41C los crepúsculos son violeta, puramente violeta. Violeta is doubly emphasized, first by repetition, and then by the introduction of the adverb puramente, almost as a rectification of a previously made but inadequate statement of the degree of colour.

The most striking thing in this story is the description of the black and grey world of the upper reaches of the Paraná. Where in other stories black and white may predominate, pointing a sharp contrast, here the white has been replaced by grey, blunting the contrast, giving the sense of monotony that Quiroga brings out by other means later in the story. On three occasions he specifically mentions the combination of black and grey - 38C el negro de los murallones y el gris lívido del río, 38D la inmensa depresión negra y el río gris en el fondo, and 38D al horizonte de basalto y bruma, where the names of the colours have no need to be mentioned, since the substances, basalto and bruma are referred to precisely in virtue of their colouring.

By contrast, the colours used in the second half stand out for their warmth and variety. Colour is here used to bring out the beauty of the scene - 41B un verdadero mar de olas de oro, with its two metaphors (the sea is in fact made of sand, and the gold made of light shining on the sand); and 41C los crepúsculos son violeta, puramente violeta, where Quiroga emphasizes the unusual colouring and its intensity by the use of repetition.

As on a number of previous occasions, there is a reference to the whiteness of the rain - 38D allá abajo el Paraná blanco - and to the glare of the sun - 40B no había sino una luz horrible.

Polea loca

44:122D entre negros

y negritos

baja más de dos o tres grados en su color

123C de ojos azules -- grandes ojos de pájaro alegre y confiado

D el pelo...era oscuro

125D sus azules ojos de pájaro

126B para hacer ruborizar

aun en un cuarto oscuro

128B tenfa la cara rojiza y lustrosa

su vieja ropa negra

T - 10: B 5, R 2, Blue 2, C 1

The conjunction of red and black has been mentioned before (Nos. 23 and 29). Here we have it on two occasions, but not in connexion with violence this time. There are, however, unpleasant

connotations on both occasions - 126B para hacer ruborizar, aun en un cuarto oscuro, and 128B tenia la cara rojiza y lustrosa...su vieja ropa negra, where the character described is at any rate far from prepossessing.

125D sus azules ojos de pájaro. This is the first of three occasions on which Quiroga uses the word azules immediately before the noun ojos (see also 63:103D sus salvajes y azules ojos, and 72:73B sus azules ojos). From a number of points of view it seems an extraordinary order to adopt; there is no question of its referring to an inseparable quality of eyes in general; the rhythm of the phrase is not by any means improved by the inversion; the adjective is longer than the noun; and the blueness of eyes is not something that one tends to think of as an emotive question. And yet, this last aspect may give us a clue as to the reason for this inversion. In this last example the eyes referred to are those of a man; but they are also those of a bird - sus azules ojos de pájaro. In the other two examples the eyes in each case are those of a lion. Now, it may be that by the use of this unexpected and ungainly inversion Quiroga is wanting to draw attention to the fact that, for him, the eyes are blue, although most people do not tend to think of this as the eye colour of either birds or animals. In addition he may here be wishing to stress the idea of innocence, the bird and the lions being wild, and therefore innocent, creatures. As the azules ojos de pájaro belong in fact to the central character in the story, Quiroga is using this idea of innocence and spontaneity to contrast with the ogre-like character we have been led to expect.

In spite of the relatively high frequency with which black is mentioned (five references out of ten), there is obviously no sinister intention attached to it. The fact that one of these references - 122D entre negros y negritos - is followed by a diminutive of the same colour helps to set the festive tone of the tale, and another of the references occurs in a humourously hyperbolic phrase - 126B para hacer ruborizar, aun en un cuarto oscuro.

Dieta de amor

45:116D traje azul marino

T - 1: Blue 1

There is only one colour mention in this, one of the most insubstantial of all the stories under review. Its use is conventional, the soberness of the colour representing the modesty and decency of the girl.

El yaciyaterá

46:56C bajo el cielo blanco

los anteojos amarillos

la doble reverberación de cielo y agua

enceguecía

D cantiles de asperón rosado

57A un blanco rollo de viento

arrastrando un toldo azul de lluvia

B tras el negro bloque

C blanco por el chal de lluvia

58A una noche de tinta

B a la llama del fogón

D en el rincón lóbrego

59A la llama del fogón

B la llama húmeda llameaba

los inmensos ojos de los chicos lucían

la noche

había aclarado

D la canoa blanca

T - 18: W 11, B 4, Y 1, Blue 1, Pink 1

Here again are to be found a number of the now familiar features in the use of white or light. References to the white of the sky - 56C bajo el cielo blanco, to the glare of the sun - 56C la doble reverberación de cielo y agua enceguecía, and to the whiteness of the rain - 57C blanco por el chal de lluvia. 57A un blanco rollo de viento...arrastrando...un toldo azul de lluvia. These two perfectly balanced colour references give rise to a chiasmus by the different positioning of the two colour adjectives. It could be argued that the inverted blanco is not there in order to highlight the idea of whiteness, but rather to make possible the chiasmus. However, the fact remains that the inverted blanco is in a conspicuous and irregular position which necessarily highlights it; while the chiasmus draws attention to the two adjectives in their similarity as descriptions of colour and also in their opposition, since they refer to strongly contrasting colours. The use of pattern and colour are very closely interlinked here.

The great majority of the references here are to black and white - a total of 15 out of 18. It is also worth mentioning that the reference to yellow is not so much there because of the yellowness of the glasses, so to speak, as because of the glare of the light. All the references to colour other than black and white occur within the first two pages. After that we find nothing but black and white, mostly in the form of a series of references to light shining in darkness - the gleam of the flame, mentioned three times, the shining eyes of the children, and a slight lessening of the darkness outside.

This is one of the stories where we can clearly see the psychological use Quiroga makes of colour. Symbolically the child's loss of reason is illustrated by the treatment of light - the sunshine and clarity of the first half give way to the noche de tinta. Again, as in No. 43, we have a word with dark associations being used in a sense that cannot strictly be counted as a colour description - 59D el idiota crepuscular. But it points quite unambiguously to the equation of idiocy with darkness. The final image is that of the idiot child, lost in his mental darkness, gazing in uncomprehending admiration at the canoe from the outside world - a canoe which is significantly white.

Un peón

47:27D de cordero marrón

28B las hormigas rubias

las víboras de coral

30B monte, campo, y arenisca roja

todo...lavado en el mismo tono amarillo

- 31D planchas negro-azuladas (2)
- 32B del paisaje asfixiado por la luz
- 38D víbora negra
- 40A un fondo oscuro
- B las (víboras) de coral
- sobre un cuerpo bien negro
- pero un negro de terciopelo
- se cruzaban bandas de color oro.
- Negro
- y oro
- 42A de color canceroso
- 43B es una piedra blanca
- D la luna de Misiones
- penetrando en las tinieblas del monte
- pasando súbitamente de la oscuridad del monte
- a aquel claro inundado de luz galvánica
- 44A los troncos
- se duplicaban en negro
- por la violenta luz de costado
- B las plantitas de yerba, duras de sombras
- de un ceniza aterciopelado
- por la luz enceguecedora
- C rayas de blancura helada
- en las partes oscuras
- en negro abismo
- D la arquitectura sombría del bosque

largos triángulos de luz

reguero de plata

calado de luz oblicua

47A dos cosas negras, largas

B no sé qué color tendrían

sobre el cielo lívido

eran negras

T - 39: W 13, B 15, R 3, Y 4, Blue 1, C 1, Grey 1, Brown 1,

Here as before we find references to the glare of the sun -

30B monte, . . . , todo reverberaba, lavado en el mismo tono amarillo, 32B

del paisaje asfixiado por la luz, and 44B se ha sufrido de fotofobia por la luz enceguecedora.

31D planchas negro-azuladas - one of the comparatively rare occasions on which Quiroga is specific about the actual shade of a colour. Here he appears to be so anxious to specify the unyielding quality of the rock to be broken by Olivera that he can afford to miss out no detail. By this description we are left in no doubt that what Olivera has to deal with is something very different from the light and powdery red soil of Misiones.

40B pero un negro de terciopelo. Here again he specifies the exact shade and texture, and it is so important to him to do full justice to the beauty of the snake that he repeats, first the word negro, and then both colours - negro y oro. 40B bandas de color oro. This is the only occasion on which Quiroga uses the word oro along with the word color. On all other occasions he designates the colour simply by the word oro. On this one occasion on which he does use the

term color oro he immediately goes back to his more normal practice with the words - Negro y oro. Once again we see in this an apparent preference for the more concrete form, a reference to gold itself being more directly material than a reference to the colour of gold.

Also in connexion with the description of the snake we have the reference to the fact that it is seen against black - 40B un fondo oscuro, while being partly black itself. So we have the idea of the gold bands standing out against the black of the snake itself and of its background, and also the idea of black against black. This is taken up again in the description of the verbal and the forest in the moonlight.

Although quite a few colours are mentioned, all except black and white disappear in the last five or six pages, that is, from the time that Olivera decides that he is going to look for an entierro. Immediately after this comes the description of a moonlit night in Misiones. The light of the moon and the darkness are repeatedly opposed, and it is in this ghostly, unreal shimmer of moonlight that the colourful figure of Olivera disappears into the surrounding darkness. Quiroga describes not only the contrast and the intermingling of black and white, but also black against black - 44A los troncos...se duplicaban en negro...por la violenta luz de costado, and white flowing into white - 44D largos triángulos de luz descendían, corrían abajo en un reguero de plata. This use of one colour against a background of itself is one of the means by which Quiroga puts across the idea of depth and perspective that seems particularly important to him in this story. In addition to using this device three times, he also mentions

the words fondo - 39D, 40A; hundido - 40D; profundidad - 44D (twice, in successive sentences), and again in 47B. The idea of architecture is obviously very much in his mind - he refers to la arquitectura sombría del bosque and uses the simile 44D como catedral gótica. In addition he uses the phrase al sesgo, a spatial term, and the frankly geometrical one triángulos. All this shows a strong sense of construction, spatial rather than literary in this case.

Another of the ways in which he introduces a third dimension is by the description of texture along with colour. We have already seen the negro de terciopelo of 40B; velvet comes in again in 44A de un ceniza aterciopelado, contrasted with the duras sombras of the same plants in the foreground. The exact shade and texture of the plants seen in different conditions is given with painterly detail.

This is one of the stories in which the symbolic and descriptive uses of colour are fused, although the latter predominates. Apart from the references to the glare of the sun (and I shall have more to say about Quiroga's frequent equation of white with something harmful, in Part III), the symbolic use of colour is limited to the loss of colour towards the end of the story, the mysterious play of moonlight and shadow echoing the mystery of Olivera's disappearance. This suppression of colour is actually referred to by Quiroga, when speaking of the boots - 47B No sé qué color tendrían a plena luz; pero a aquella hora, vistas desde la profundidad del monte, recortadas inmóviles sobre el cielo lívido, eran negras. Whatever colour may have been present in other circumstances, here and now we are reduced to a world of black and white.

La voluntad

48:53B un sujeto joven y rubio

C pantalón rojizo

su camisa blanca

54C con el cuerpo blanco de garrapatas

55C tenía los ojos azules

56B aquellas manos ennegrecidas de barigüis

57B para estirar, suavizar y blanquear aquella piel

T - 7: W 3, B 1, R 1, Y 1, Blue 1

There are two stereotyped colour references here - the foreign couple show their Slav extraction by the inevitable reference to fair hair in the one, and blue eyes in the other. The reference to the white shirt, while less stereotyped, also tells us something that goes beyond the man's physical appearance. In spite of the rags to which his poverty has reduced him, he still wears a white shirt, the symbol of a higher social class than he appears to belong to now, thus showing the pride that Quiroga brings out in other ways. Similarly the words ennegrecido and blanquear, used in connexion with the woman's hands, examples of colour used in the form of a verb, stress the accidental rather than inherent nature of colour used in this connexion - the woman's hands are described as ennegrecidas, not negras, because of her work; leisure, aided by her own efforts, allows her to blanquear them. This suggestion of the contingent nature of colour, leading one to ask what colour the hands really are, links up with the narrator's reflections on the mistaken ends to which la voluntad has been put by the Russian, with his failure to understand where the real value of his achievement lay.

Tres cartas...y un pie

49:73B nada trigueña

la boca...poco pálida

75D muchachas...no trigueñas

algún vecino...rubio

o trigueño

T - 5: W 2, B 3

The few colour references here are interesting. In the first place, the writer refers to herself in negative terms -73B nada trigueña,... la boca...poco pálida. In the second, there is a reversal of the usual attitude to colour in the Misiones stories. In these the dark skinned people are, if not explicitly, at least implicitly, the 'right' ones, as is seen by the frequent references to the fairness and blue eyes of the intruders. In the urban stories, however, to be dark skinned seems to be a disadvantage. It is clear from the way in which the girl refers to herself as being nada trigueña and no flaca, and having a boca...poco pálida that what she is doing is describing her good points by claiming to have none of the opposite, undesirable, qualities. The attractive girls, it is made clear, are those who are no trigueñas. This is no doubt related to the fact that in South American Spanish the word trigueño is used as a euphemism for 'negro' (see Collins's Dictionary).

By his use of colour terms Quiroga has here made plain the difference between the point of view of his society stories and the Misiones ones, in the former the artificial, foreign, and aesthetically desirable being what is sought after, in the latter these very features showing the unfitness of their owner for life in the monte. This non-

acceptance of dark skin by 'civilized' society is seen in

17:105C su cabello oxigenado, where it is clear that the fashionable world admired fair colouring; in No. 44 by the rather condescending reference to 122D negros y negritos and by the generalization - 122D cuando el hombre baja más de dos o tres grados en su color, todos son lo mismo; in 53:141C Tras de mi color trigueño hay dos o tres estancias que se pueden obtener fácilmente, where it appears that Guillermo Grant's dark colouring is a disadvantage, for which, however, his supposed wealth ought to compensate, as also in 53:150A una sonrisa que está aspirando sobre mi cara trigueña la inmensa pampa alfalfada.

What strikes me as important about this use of colour is that here we have a clear indication of what has always seemed to me to be one of the main differences between these two types of story; that is, that the really basic difference lies not so much in subject matter and setting, strongly contrasted as these indeed are, as in Quiroga's attitude towards the people he is describing. In the Misiones stories he is in sympathy with his characters, while in the others he cannot help condemning their artificiality. He does not accept their standards, while not explicitly condemning them. In other words, the urban stories are not so much about people as about situations, and sometimes fairly contrived ones at that. In 'Juan Darién' we see this rejection of the natural man by the rest of society carried to an extreme, and presented in parable form.

Anaconda

50: 7B el cielo de carbón

- en pleno espartillo blanco
con negros ángulos de su flanco
- C comenzaba a romper el día
el cielo lívido del este
una inmensa sombra
- D hacia la sombra
y todo blanqueado
- 8A una rubia claridad
una angosta sombra
la sombra estuvo sobre ella
- B en la oscuridad apenas rota
por el vago día naciente
- 9A cruzada con rombos amarillos
- B la línea rojiza de sus costados
las curvas blancas y café (2)
sobre largas bandas salmón
- C terciopelo negro
cruzado oblicuamente por bandas de oro
Urutú Dorado
la belleza del dibujo y el color
- 10A tienen a la Muerte por negro pabellón
- C Urutú Dorado
- 13B chorros de luz
- 14D de lentes negros
- 17E un perro negro muy peludo
- 18A el perro negro y peludo

- 21A su vientre blanco
- 22A el perro negro
- B los blanqufsimos colmillos
- C del hombre de lentes negros
- D dos negros hilos de sangre pegajosa
- 23A esta víbora de coral
- hermosa con sus anillos rojos
- y negros
- triples anillos negros
- y blancos
- sobre fondo de púrpura
- B de un hermoso verde
- pequeña y oscura
- culebra de coral
- 24B de cuerpo oscuro y elástico
- C grandes manchas de terciopelo negro
- 27C tenemos por negro pabellón a la Muerte
- D arrollada a la sombra
- 29D encendió el farol de viento
- pálido de sorpresa
- 30B ante el brusco golpe de luz
- D el farol, roto en mil pedazos
- 31C la súbita oscuridad
- el peligro de mayor luz
- D a la luz aún incierta de la madrugada
- 34B en el día aún lívido

y contra el fondo negro del bosque

C con la boca blanca de espuma

T - 56: W 18, B 24, R 4, Y 5, C 1, G 1, P 1, Pink 1, Brown 1

A wide range of colour is used in this story, but the vast majority of references are to black and white (42 out of 56). Of the remaining 14 references to colours proper, most are used in the description of the different snakes. The humans are referred to entirely in terms of black and white. But apart from this broad and rather obvious division, little symbolic use is made of colour. One of the few examples of this is to be found in the way that the house and the men who inhabit it are introduced as sombra - 7C una inmensa sombra, 7D hacia la sombra, 8A una angosta sombra, la sombra estuvo sobre ella.

There are six examples of a colour adjective preceding the noun it goes with. These are: 7B con negros ángulos de su flanco, 8A una rubia claridad, 10A por negro pabellón, 22B los blanquísimos colmillos, 22D dos negros hilos de sangre pegajosa, 27C por negro pabellón.

10A tienen a la Muerte por negro pabellón. The position of the adjective in this part of Terrifica's speech serves to show the grandiloquence and self-importance of the snake. The inversion draws attention to and emphasizes the whole boastful phrase. It is also something of a ritualistic expression, as we see by its repetition later in 27C.

22B los blanquísimos colmillos. The whiteness is here doubly highlighted, partly by the inversion, and partly by the superlative form. This in its turn, by making the adjective twice its normal length,

makes the inversion even more striking. This insistence on the whiteness of the teeth is a reminder of their efficiency; we are therefore fully prepared for the violence of the verb in the sentence that follows: El hombre, al sentir su pie descalzo abrasado por los dientes de la yarará...

22D dos negros hilos de sangre pegajosa. The inversion here draws attention to the fact that the blood from the snake bite is black, not red, thus preparing us for the immediate death of the sufferer, which is reported in the next sentence.

These instances of foregrounding of colour, however, seem to be random rather than intended to fit into any particular pattern.

There is also a reference to red and black - 23A hermosa con sus anillos rojos y negros. We have already come across the conjunction of red and black used to signify violence (Nos. 23 and 29). Here, however, the violence is lacking, or at least only latent, in that the mention of a snake inevitably conjures up the idea of possible violence.

23B de un hermoso verde. The substantivized adjective has its nominal role emphasized here by the fact that it has an adjective qualifying it. In 76:44C cuyo dulce verde we find exactly the same thing. In both cases the colour in question is green, as also in 28:81A de un verde inusitado, where a following adjective qualifies verde. Since in all these cases Quiroga could equally well have used the abstract noun verdor, or even verdura, this would seem to reinforce the theory that he prefers the more concrete form (see Ullmann 1957:127). In 34B contra el fondo negro del bosque we find another example of

vegetation being referred to as black.

In spite of the wide range of colour used here, and of the large number of colour references (though in this respect it must be borne in mind that this is one of the longest of the stories), Quiroga does not seem to lay very much stress on colour. Basically the story is told in terms of black and white, representing the conflict and opposition between the snakes and the world of men. In the last ten pages all mention of other colours has entirely disappeared.

Lucila Strindberg

51

T - 0

Although it is stated here that Lucila 99B se pintaba sin pudor this has not been included as a colour reference, since the idea of colour as such is being used neither descriptively nor symbolically. What Quiroga is discussing is the fact that the girl paints her face - an exageración rotunda y perversa, which he excuses as characteristic of her race. The visual element in the colour reference is lacking.

Los fabricantes de carbón

52:60A su escarpa de tierra roja

B la cruda luz

un amarillo lívido de eclipse

sin sombras

luz de sol meridiano

en que las camisas de los dos hombres deslumbraban

ciegos de luz

C a pleno sol, y con el brazo se taparon la cara

61B en la penumbra glacial

65C ante la roja boca del hogar

66A al relámpago del hogar

aquel resplandor que salía de bajo tierra

D las madrugadas blancas

al esplendor casi mareante

67A en la obscuridad

68B ocupaba un rinconcito rubio en la cama

71A el humo rojizo

D vibrando al rojo blanco (2)

la arena caída...enceguecía

72D arcilla gris

las chapas...se descascaraban en escamas azules

73A vio los bananos podridos en pulpa chocolate

buscó...el reflejo de oro habitual

quemada por el fuego blanco

el suelo estaba amarillo de naranjas

T - 26: W 10, B 3, R 6, Y 4, Blue 1, Grey 1, Brown 1

The usual preponderance of black and white over the other colours is not present in this story, where black and white together only account for half of the colour mentions. This is in keeping with certain other aspects of the story, namely, the stress on warmth and lack of conflict. The idea of warmth is unmistakably evoked by the six

references to red and the four to yellow, all of which refer to, or are suggestive of, sun and fire, as well as warmth of sentiments. Among those references I have classified 66A al relámpago del hogar and aquel resplandor que salía de bajo tierra as red because their context makes their connexion with fire evident, although relámpago and resplandor have usually been classified as white when found in a neutral context. The idea of heat is stressed, even in connexion with frost - 73A quemada por el fuego blanco. The inversion of the colour adjective in 65C ante la roja boca del hogar also emphasizes the idea of heat.

The comparative lack of the usual black/white opposition is in harmony with the almost total lack of conflict to be found in this story. We find none between people, between animals, or between people and animals. The only kind of conflict is with inanimate materials, and even here there is no real sense of strife. The difficulties caused by poor materials and inadequate resources are taken as a challenge, and even failure is accepted philosophically - it is almost hinted that it is better than success, with the words: 73A con una cosa concluida no nos hubiéramos dado cuenta de una porción de cosas. Colour, then, is used in this story to bring out the idea of warmth and harmony. White however, is used to suggest extremes of cold - 66D las madrugadas blancas and 73A quemada por el fuego blanco; and of heat and light in numerous references throughout the story. Quiroga's preoccupation with the blinding quality of heat and light has already been mentioned on a number of occasions. Nowhere does he give a more detailed description of it than in this story.

66D las madrugadas blancas. The word madrugadas, being the name for a time of day and not a material object, would not normally be expected to be qualified with a colour adjective.. This might be considered to be an impressionistic touch, but it seems more in keeping with the style of the rest of the story, and of Quiroga's work in general, to consider this more as a form of compression, madrugada standing for the countryside in the early morning, while blancas evokes the action of the frost.

68B un rinconcito rubio. Here we have more ellipsis. The child's fairness is transferred to a corner of the bed, and this, along with the use of the diminutive, gives a compelling idea of the child's smallness and fragility. By transferring the word rubio to the corner of the bed, that is, to an inanimate object, Quiroga avoids the danger of too sentimental a description of the child, while at the same time suggesting the father's feelings towards her.

73A el suelo estaba amarillo de naranjas. In this example the need to give a reason for the colouring, added in the phrase de naranjas, is already suggested by the fact that the verb estar is used, which makes it clear that what is being described is a state and not a necessary quality. Hence it seems natural to explain why the object in question has acquired this particular colour.

Miss Dorothy Phillips, mi esposa

53:130B soy alto, delgado y trigueño

132D demasiado rojo

para las noches blancas

133A algunos hilos de plata

141C tras de mi color trigueño

142C los focos inundan hasta enceguecerlo

150A sobre mi cara trigueña

T - 7: W 3, B 3, R 1

The only colour other than black and white used here is in 132D demasiado rojo para las noches blancas, and the use of colour in this phrase is interesting. In neither of these adjectives is the idea of colour truly present. In the case of rojo the adjective is applied to the paraíso ideal of Guillermo Grant's day dreams, peopled by film stars. The rojo is used in a purely symbolic sense, representing the passion of his desires. In las noches blancas the idea of colour is even further removed, the word blanca signifying no more than 'blank', that is, sleepless. By using these particular adjectives together in this phrase Quiroga manages to set up an opposition that would be entirely lacking had he used adjectives that did not have this dual quality, that is, a connexion, however tenuous, with colour, as well as with something else. For it is the colour element that links these adjectives. Had he substituted ardiente for rojo, or noches sin sueño for noches blancas, the opposition established by the link between rojo and blancas would have been lost. In addition, the conjunction of rojo and blancas makes the reader become aware of the possibility that to the word blanco may also be given the colour meaning usually lost in this phrase, and he thus realizes the irony of the situation - Grant's nights

are white, the colour of innocence, precisely because of the passionate red of his imaginary paradise.

Again, as in so many of the urban stories, colour plays a comparatively small and almost purely conventional role. The three references to trigueño have already been commented on in the remarks that follow No. 49. Apart from this and the phrase discussed above, the only other point of interest is that there is yet another reference to blinding light, this time in the studio - 142C los focos inundan hasta enceguecerlo.

Here, as in No. 40, the omission to references to colour is almost obtrusive. There are numerous references to the eyes of the heroine - 134D, 136D (2), 139B,C, 140C, 141D, 143D, 149C, 154A,B - and yet on no occasion are we told their colour. This colourlessness is appropriate to this particular story in three ways: 1. It is reminiscent of the early cinema (with one exception the few colour references are to black and white). 2. It helps to produce the dream effect. Quiroga is careful not to state that it is a day dream; he calls it a sueño and says lo he soñado, so we are left to decide for ourselves whether it is a real dream or a day dream. If it is to be taken as a real dream then black and white is the more appropriate colouring, since colour dreams are something of a rarity. And whichever way we take it, the almost entirely black and white presentation is something different from the normal colour view of our everyday world. 3. It fits in with the lack of three dimensional reality already referred to in so many of his urban stories. In this as in most of the others Quiroga is elaborating on an improbable theme, creating an artificial and piquant situation,

rather than describing people in a real environment.

El sueño

- 54: 7B altísimas barrancas negras
 el dominio absoluto del negro del bosque y del basalto
- 8A de pelo y barba muy negros
 muy pálido
- 10B ya estaba oscuro
- D las negras columnas de los helechos
- 11A silueta negra
- B las noches de gran luna
 las noches, negras
- 13A un relámpago lo destacaba
 un nuevo relámpago
- B el cielo abierto en fisuras fulgurantes
- C en el río blanco de lluvia
- 14A el peñón que iba blanqueando tras la lluvia
- T - 14: W 7, B 7

All colour references here are evenly distributed between black and white. A number of references to the words luz, resplandor, etc., have been omitted, as they are used with no possible relevance for the idea of colour; nor are they referring to light and dark in any material sense. These references are: 9A que tiene un resplandor prehistórico en los ojos, 9B la luz ultrahistórica de sus ojos, 10A ver brotar en mi cerebro vacío, la lucecilla débil...del hombre terciario. In any case their inclusion would have made no difference to the general

colour pattern in the story, nor to the conclusions drawn about the use of colour here. The only difference would have been a slight alteration in the balance between black and white, with three extra references to white.

7B lúgubre por el dominio absoluto del negro del bosque y del basalto. This picture of uniform darkness, relieved by occasional flashes of light, mirrors the progress from the earliest times to the present, as in No. 18, the companion piece. As we come back to the present, as the dinosaur dies, the presence of light becomes less discontinuous - 13C en el rfo blanco de lluvia, 14A el peñón que iba blanqueando tras la lluvia. In the last example we even have the use of a progressive verb to emphasize this process. The man who lives through this fantastic adventure in the past is also described in terms of black and white - 8A de pelo y barba muy negros, muy pálido, and 11A silueta negra. Once again Quiroga seems to stress the contact with reality (here a primeval reality) of the darker races. The blue eyed, fair haired outsiders of so many of his other stories never achieve this state of empathy with their environment.

This is one of the stories in which black/white polarization is most clearly seen. Black is very black, white very white. In many cases this emphasis is obtained by the convergence of various stylistic devices in the one phrase, thus bringing it into prominence. In 7B altísimas barrancas negras, for instance, although the superlative is not applied directly to the word negras the effect of blackness is nevertheless intensified by the fact that these black ravines are altísimas. Part of the force of the superlative is, as it were,

transferred to the accompanying adjective. In the following reference there is not only the statement of the dominio absoluto del negro, but also this is reinforced, first by the adjective lúgubre, whose dark sounds are echoed by the -lu- of absoluto, and secondly by the enumeration of the two substances that constitute the blackness, emphasized by the alliteration of bosque and basalto. In 8A the hair and beard are described as muy negros, while the inversion in 10D las negras columnas de los helechos also foregrounds the idea of blackness. The last reference to darkness is equally emphatic - 11B las noches, negras, where the ellipsis fulfils a triple foregrounding function: 1. The very obvious omission of the verb focusses the reader's attention on this very short sentence. 2. This omission brings together the two key words in the sentence, both containing the idea of darkness. 3. It draws attention to the alliteration of noches negras. On the white side we have 8A muy pálido, 11B las noches de gran luna (not simply the more usual noches de luna), and 13B el cielo abierto en fisuras fulgurantes, where the brightness of the breaks in the sky is highlighted by the alliteration of the repeated 'f' and 'u' sounds.

Once again we find references to the blackness of the forest (7B) and to the whiteness of the rain. 13C en el río blanco de lluvia, and 14A el peñón que iba blanqueando tras la lluvia. In this second example the whiteness of the rain is communicated to an entirely different substance, the rock. In all the other examples except one it is either the rain that is described as white, or else the river, also a form of water. The only other exception is 75:17D todo blanco de agua,

the report that the tucans bring back of the state of the cuenca further upstream. By this transference of the whiteness of the rain to the rock itself Quiroga seems to be emphasizing both the whiteness and the still primeval wetness of the scene. Thus this phrase both opposes and links past and present - the whiteness of the present stands out against the darkness of the past (the peñón must be made of black basalt - 7B el dominio absoluto del negro del bosque y del basalto), and at the same time the idea of wetness evokes the primeval dominance of water, which Quiroga is at pains to emphasize - 14A sintiéndome...saturado de humedad, de selva y de diluvio.

One of the interesting things about this story is the way in which Quiroga's use of colour here goes hand in hand with his interest in pattern in language, as can be seen in the above mentioned references to alliteration, ellipsis, and the repetition of dark sounds.

En la noche

- 55:79A en la noche
- 81C las aguas llegan rojas
- 82A costurones duros y plateados
- D cuando la costa amarilleaba
- 83A valitas de color
- 84A un agujero negruzco
- de bordes lívidos
- 86C en las tinieblas
- 87C mirando el río oscuro y tibio
- T - 9: W 2, B 4, R 1, Y 1, C 1

Black and white here outnumber the other references to colour by two to one, and of these two black is the dominating colour, with four mentions. Black is stressed by its use in the title and in 86C en las tinieblas, where instead of repeating the title phrase Quiroga uses the more emotive word tinieblas.

81C las aguas llegan rojas. This is a case of what Gili Gaya calls adverbializaciones ocasionales de adjetivos (Gili Gaya 1961:para.167). The adjective is really half way between being an adjective and an adverb, and its quality, in this case redness, is equally attached to the noun aguas and to the verb llegan, in that it is the arrival of the waters that is associated with redness in certain circumstances. This is one of the three occasions on which Quiroga uses this construction with a colour adjective, although he uses it more frequently with others. The other colour examples are 31:136C repeti enfurrunado y rojo and 70:51C mirándome ruborizada. 75:16D el sol brilló, pero no amarillo, sino anaranjado might just be considered as an example of the same thing.

62C costurones duros y plateados. The word plateados here not only introduces the idea of colour, but also reinforces the preceding word duros, hardness also being one of the qualities of silver, although this association is not usually brought out when Quiroga uses the word, as in 43:37A del gran río anchísimo, lento y plateado. It is only its proximity to the word duros that brings out this quality, and his use of it here is an example of the economy of language which Quiroga displays several times in this story in connexion with the use of colour. Here, by the addition of the one word, plateados, he introduces the idea of colour and reinforces the idea of hardness.

82D cuando la costa amarilleaba. This calls forth the idea of the abundance of the oranges turning the whole coast yellow. By the simple use of one verb the author conveys this information without having to repeat the word naranjas and without having to make any explicit reference to quantity.

This is another story in which the mixed colouring of the first half gives way to black and white in the second.

Van-Houten

56:47A tenfa la cuenca entera...quemada en azul

con barba roja e hirsuta

el pelo, de fuego también

49B allá más arriba un redondel claro

y más abajo chispas de luz

50B un guayno paraguayo, flaco y amarillo

que tenfa el blanco de los ojos

casi azul

52A el bogre que, más amarillo que nunca

54A una lóbrega noche

B el color umbrío del agua

largos conos de sombra

negros islotes de basalto

D las aguas negras

55A una noche lóbrega

el alto Paraná, su bosque y su río son una sola mancha de tinta

57A el río en tinieblas
 la ventana iluminada
 la distancia la apagó

T - 19: W 4, B 9, R 2 T 2, Blue 2

There is a distinct similarity in the colour pattern between this story and the preceding one, 'En la noche'. In both the proportions of black and white to other colours, and of black to white, are almost identical, that is, almost exactly two to one in each case. In both the references to colour proper include nothing but primary colours, and all references are in the first half of the story, allowing black and white to take over in the second half, as we have seen in so many other stories.

There is a considerable emphasis on darkness here. Not only do black and white impose themselves, but it is black which predominates, as in 'En la noche', here triumphing in the end. Van-Bouten, described in terms of fire - 47A tenía la cuenca...quemada en azul, con barba roja e hirsuta. El pelo, de fuego también - has been extinguished by water, repeatedly referred to in terms of darkness - 54B el color umbrío del agua...largos conos de sombra, 54D las aguas negras, 55A el alto Paraná... son una sola mancha de tinta, 57A el río en tinieblas. Even after the fire of Van-Bouten has been put out, the light from his window - 57A la ventana iluminada - is still there to represent him in an attenuated form. But the distance extinguishes this too - 57A la distancia la apagó -, showing the total triumph of darkness in the end.

54B largos conos de sombra. As mentioned before, this comes in the middle of a description that uses several geometrical terms.

The subject is the difficulty of sailing at night on the Paraná when the water level has fallen, and the geometrical terms used, besides conos, are paralelas, vértices, cúspides. As in No. 47 the preoccupation with giving a spatially accurate description has led Quiroga to the use of geometrical terms.

References to darkness tend to come in pairs in this story. (See No. 27, 'A la deriva' for other examples of the phenomenon of pairing). Here we have 54A una lóbrega noche and 55A una noche lóbrega, where the change of position of the adjective gives rise to a chiasmus; 54B el color umbrío del agua and largos conos de sombra, where the idea of shadow is expressed in both phrases; and 54B negros islotes de basalto and 54D las aguas negras. The references to primary colours also come in pairs - two red, two yellow and two blue. This tendency to give items in pairs can be seen as one of the manifestations of Quiroga's concern with balance and pattern, of which we find so many examples throughout his work. Here it serves to show that his use of colour is consistent with, and forms a part of, his preoccupation with pattern in language.

El síncope blanco

57:79A el síncope blanco
 D sobre un fondo negrísimo
 fulgurantes cristales de nieve
 80A una remota lucecilla
 sobre un blanco y bruido piso
 B la luz cenital...muy tamizada
 un edificio blanco

- 81C síncope azul
- 82A síncope blanco
síncope blanco
síncope blanco
- B una palidez mortal
labios de cera
- 82C los labios, las encías y la lengua se amoratan
el síncope azul
- D síncope blanco
- 83C síncope blanco
síncope azul
- D la luz cenital, muy tamizada
- 85A síncope azul
- B una joven de traje oscuro
- C aquel pálido y distraído encanto
- 86B síncope azul
- 87A del vestido oscuro
la Gran Sombra Tiritante
- 87B los fantasmas blancos que acababan de operarme
- D la luz...me dañaba los ojos
- 88B los crudos reflejos de la cama laqué
- D la luz tamizada
- 89B -Azul...murmuré.
-No, blanco.
¿Blanco? - me volví atarrado -.
¡No! ¡Azul!

- C síncope blanco
- síncope blanco
- D síncope blanco
- 90A síncope blanco
- B mi médico de blanco
- C síncope azul
- el edificio blanco
- D la Gran Sombra
- síncope blanco

T - 42: W 28, B 5, Blue 8, P 1

The unusual colour distribution in this story changes considerably if one takes into account the fact that of the 28 references to white, 12 are to the síncope blanco, while all the blue ones are to the síncope azul. As both white and blue are here being used as part of a medical term, it would seem admissible to ignore them from the point of view of Quiroga's use of colour. If we do this the distribution becomes more normal - white 16, black 5, purple 1, out of a total of 22 - and even the one purple reference could be taken as a medical term rather than a colour indication. We would then be left with another story told entirely in terms of black and white, a not unusual situation, especially among the stories not set in Misiones. For the sake of consistency, however, these colour terms have all been included. But it is interesting all the same, in an apparently deviant case like this, to see what is responsible for the deviation from the usual pattern of colour distribution, in this case the reason being the presence of this paramedical terminology.

80A sobre un blanco y bruñido piso. Both adjectives are highlighted here by preceding the noun, and their importance is also emphasized by the alliteration. As on so many occasions in Quiroga's prose, the qualities of whiteness and shining are linked, and in this case evenly balanced.

A strong contrast is brought out in 79D sobre un fondo negrísimo, fulgurantes cristales de nieve. The girl is also described in terms of black and white. She is pale, but wears a black dress, and the darkness of her dress links her to 87A la Gran Sombra Tiritante, while her pallor proclaims her to belong to the fatal Síncope Blanco.

85C aquel pálido y distraído encanto. Again, as in 80A sobre un blanco y bruñido piso, we find two adjectives joined by *y* preceding a noun. In this case the phrase is less striking as far as colour is concerned, as neither of them is a colour adjective proper, and there is no alliteration. What is worth noting is that the concrete adjective pálido is applied to the abstract noun encanto, producing a somewhat impressionistic effect.

Once again there is a reference to the glare of a strong light - 87D la luz me dañaba los ojos, and 88B los crudos reflejos de la cama laqué. This, a part of the real world, is in contrast to the soft light of the unearthly experience - 80B la luz cenital...muy tamizada, 83D la luz cenital, muy tamizada, and 88D la luz tamizada, and this helps to emphasize the implied inversion of normal values which is made more explicit in 87B ahí los ojos y vi los fantasmas blancos que acababan de operarme. What Quiroga is suggesting for our consideration is not merely that there can be some knowledge of an extra-terrestrial state,

but that this state may in fact be more 'real' as well as more desirable than the everyday world.

Juan Darién

58:120A en la oscuridad

123B el reflejo verdoso

125B la selva ya lóbrega

el rostro de la criatura estaba pálido

126D con grandes botas de charol

levita roja

128B un cuerpecito sangriento de niño

129B comenzaba a oscurecer

era noche cerrada

luces de Bengala

C el hilo de fuego corrió

entre las estrellas fijas

las ruedas girantes de todos los colores

entre las chispas

las ruedas amarillas, rojas y verdes (3)

los chorros de fuego

D los regueros de chispas

un nuevo surco de fuego

130A las rayas negras, paralelas y fatales

B las luces de Bengala

un último chorro de chispas

131A levita roja

- B en la oscuridad
y sus ojos brillaban como luces
- C una llamarada crujiente ascendió
- D el juncal ardía como un inmenso castillo de artificio
en agudas flechas de color
las llamaradas ascendían
- D dejando...lívidos huecos
no llegaba el fuego
el hombre tocado por las llamas
los ojos cárdenos alzados
- 132B ya las llamas habían abrasado
entre las agudas luces de Bengala
la pared ardiente
un cuerpo negro que se quemaba
- 133A los ojos cárdenos
el reflejo de la selva encendida
- B escribió...con su propia sangre

T - 41: W 4, B 8, R 18, Y 1, C 6, G 2, P 2

A few references here have been difficult to classify. The word chispas - 129C,D, 130B - could have been taken as white, yellow or red. The latter seemed to fit in best with the general colour picture presented here. Even if, however, it had been classified as white or yellow it would still have left in evidence the overwhelming dominance of red, while not seriously altering the rest of the colour pattern. Cárdeno, a somewhat indefinite colour, I have classified as purple; but where exactly one classifies it is of little moment. The important

thing is that twice Quiroga has chosen this unusual word to describe the eyes of the tigers - a word one thinks of less in connexion with the animal than with the mineral world, as in Machado's cárdenas roquedas; as if Quiroga were trying to widen the gap between man and beast by linking the beasts with an even more elementary aspect of nature.

130C las rayas negras, paralelas y fatales del tigre. Here, as in 129C las ruedas amarillas, rojas y verdes, we have a noun followed by three adjectives, the last one linked to the preceding ones by y. But here the three adjectives do not belong to the same semantic field as do the first three, and their difference makes each stand out individually. Three completely different types of experience are suggested by the words negras (colour), paralelas (geometrical pattern) and fatales (combined ideas of inevitability and doom - that is, the stripes are an inseparable part of the tiger, and they are also fatal for the tiger's prey, and, in this case, for their unhappy owner, the boy/tiger.) By the time we have read the end of the phrase the word negras, under the inexorable influence of paralelas and fatales, has acquired much of the sense of aciago that Gili Gaya attributes to it when it precedes the noun.

The distribution of colour here is very different from that of most of the stories so far examined. Black and white account for less than a third of the unusually frequent colour references. Where however it does link up with some of the other stories is in the use of red. In no other does the colour appear so often, although in No. 15, 'La gallina degollada', with nine mentions of red out of a total of eleven,

there is the same overwhelming dominance: while red is the only colour mentioned in No. 2, 'la lengua', and clearly dominates in No. 41, 'La bofetada'. In 'Juan Darión' most of the references to red are connected with fire.

Both the large number of colour references and their wide range is unusual. It is as if Quiroga were pulling out all his stops as far as colour is concerned, and the repeated mention of a variety of colours is striking - 129B lucos de Bengala, 129C las ruedas girantes de todos los colores, las ruedas amarillas, rojas y verdes, 130B las lucos de Bengala, 131D un inmenso castillo de artificio, 132B entre las agudas lucos de Bengala - since it is very much more frequent to find him using colours singly or in twos, one seen against another, rather than in groups. This tendency not to use more than two colours together seems to be part of his concern with line rather than with colour per se. From this it would seem to follow that in this story, with its emphasis on grouped colours and wide colour range, Quiroga is less concerned than usual with line.

Rather than the action, what seems to matter most to Quiroga here is the message.

The description of the domador - 126D con grandes botas de charol, levita roja - makes use once again of the conjunction of black and red to denote violence.

There is symbolism in the approach of night on two occasions. In 125B la selva ya lóbrega, darkness falls as the child condemns himself by recalling his ancestral, animal, memories; and again in 129B comenzaba a oscurecer and era noche cerrada darkness falls as they begin

to burn Juan Darién - a darkness which, incidentally, serves as a splendid backcloth for the fire and coloured lights of the fireworks.

Juan Darién's revenge also takes place in darkness - 131B en la oscuridad - again a good background for the gleaming eyes of the tigers and for the fire which destroys the domador.

In spite of the uncharacteristic number and range of colour references in this story, colour plays a relatively unimportant role, apart from the use of red as a symbol of fire and violence, and the connexion between night and the approaching doom of the boy and of the domador. There are no examples of an outstandingly illuminating use of colour, as in so many of his other stories (either in phrases, as in 30:15D el patio obscurecido de abejas, or 54:11B las noches, negras, or else pervading the whole story, as in No. 15, 'La gallina degollada', or No. 38, 'La mancha hiptálmica'). For once one has the impression that quantity has triumphed over quality, as far as colour is concerned.

El hombre muerto

59:70B el techo rojo de su casa

72A los hilos oscuros de sudor

B el chalet de techo rojo

C luz excesiva

sombras amarillentas

73A su arena roja

B rayado de sudor

T - 7: W 1, B 2, R 3 Y 1

This is another story in which red plays a part, though it is hard to see any symbolic intention in it here. Rather it seems part of the overall concern with factual accuracy of detail peculiar to this story. The red roof might well be that of Quiroga's own house in San Ignacio, its colour the same as that of the Misiones soil. From the details given here it is clear that the setting is strongly autobiographical.

There is yet another reference to the glare of light here - 72C luz excesiva, sombras amarillentas. The light is indeed so excessive that even the yellowish colour of the shadows is enough to stand out against it. One's first reaction to this phrase is to question its accuracy. After all, the more excessive the light, the darker the shadows. Quiroga is no doubt referring to one of the hot, sultry, faintly misty days of Misiones which he has so often described in phrases like cielo blanco de calor, when the sun can be seen, and felt, but when even the shadows seem to merge into the general glare. It was on just such a day that I first saw Quiroga's house in San Ignacio, the background of the present story.

Colour, then, is used here to give an exact factual impression of the hot midday of Misiones, and the one colour that does not in itself evoke heat and light - 72A los hilos oscuros de sudor, and 73B rayado de sudor - is nevertheless connected with heat. Quiroga uses colour in the sober and factual description of everyday surroundings, against which the man's sudden death stands out as all the more monstrous.

Tacuara-Mansión

60:62A un flamante trajecillo negro

63C con su esbeltito traje negro

D pasaban las noches en blanco

66A el bosque tibio debía estar ya blanco de vapores

T - 4: W 2, B 2

Once again we have a story with the colours evenly divided between black and white.

The insistence on the fact that Rivet's suit is black helps to emphasize its incongruousness. Black, the colour of formality and of mourning, is here on both occasions allied to a diminutive - the first one, trajecillo, being pejorative, while the second, esbeltito, is merely ridiculous.

There is also a touch of the incongruous in 63D pasaban las noches en blanco, since the word noche implies the idea of darkness, which blanco appears to contradict. In this phrase neither noche nor blanco is in fact being used with its true colour significance, and I have not counted noche as a colour word on this occasion, although its position beside blanco does evoke this suggestion. Blanco I have included, since the form of the word, as well as its original significance in the phrase, puts it unequivocally in the colour range. There is evidence to show that Quiroga was aware of the latent colour content of the word blanco in cases where in general speech it appears to have lost this, as we see from examples like the reference to noches blancas related to the word rojo already commented on under No. 53, and the expression 76:37A buscando hacer blanco en el negro.

La patria

61:108C en la selva ensangrentada

109B 11a camisa del hombre brillaba al sol

D por asaltos y regueros de sangre

111D el variado color de las banderas

112A todos los colores

una bandera con todos los colores imaginables

se vio con sorpresa que era blanca

B el color de cada una se encuentra en la muestra

la bandera blanca

113C con una verde lucécita de extravío en los ojos

114A la selva...oscurísima

el cielo estrellado

B en las tinieblas

115C la cálida oscuridad

116B con la roja sangre de tu corazón

117D en las profundas tinieblas

118A la sangrienta libertad

T - 17: W 4, B 4, R 4, C 4, G 1

There is a very evenly balanced distribution of colour here, with black and white together accounting for almost exactly half of the total number of colour references, while the balance between white and black is exact.

There are four cases in which colour is highlighted - 113C con una verde lucécita (inversion), 114A la selva...oscurísima (emphatic form), 116B con la roja sangre de tu corazón (inversion - see RAE 1973: para.3.9.3.-b), 118A la sangrienta libertad (inversion).

All four references to red are to blood, and seem to stress the necessary part violence plays in nature.

1130 con una verde lucecita de extravío en los ojos. The sentence in which this occurs has a certain amount of repetition in it - Los demás animales cruzaban y recruzaban el recinto desorientados, con una verde lucecita de extravío en los ojos. The repetition is to be found in cruzaban y recruzaban and in the words desorientados and extravío, which are semantically related. The inversion of the adjective verde breaks the monotony of the sentence, making it stand out sharply. The fact that the word it accompanies is a diminutive is also important. For one thing, the diminutive is, ironically, very much longer than the noun luz, thus helping the balance of the phrase by placing the preceding adjective in front of a considerably longer noun; for another, the mere use of this device of diminution adds point to a word, drawing the reader's attention to it.

1163 con la roja sangre de tu corazón. This is one of the two occasions on which Quiroga uses a preceding colour adjective in the rigorously accepted way, since the adjective refers to an inseparable quality of the noun it qualifies. As tends to happen in these cases, the register is somewhat literary and grandiloquent.

This is the one story in which there is repeated and explicit mention of a variety of colour, and the use Quiroga makes of this is illuminating. In the comments on No. 58, 'Juan Darién', I pointed out how rare it was for Quiroga to use more than two colours at once. Here he explicitly states what happens when this is carried to an extreme - all the colours disappear to form white. And this is the one thing that

Quiroga does not want of colour. He is not interested in nuance, in the blending of one colour with another, a phenomenon he hardly ever describes. He is interested in contrast. Colour as a means of defining line. And the ideal colour contrast is, of course, black and white. Hence the immense preponderance of this combination in his writing.

All the references to darkness come at the end of the story, and it is against this blackness that the two final references to blood stand out, once again showing the use of black and red to represent violence - in this case the harmonious violence of the forest. The use of colour also points the moral of the story. By greedily wanting to include all the colours in their flag, the animals end up with white, that is, an absence of colour, just as their desire to set boundaries to their patria ends up by destroying it.

La cámara oscura

62:92A la cámara oscura

D el pelo corto...la arrancaba en línea azul

94B una noche negra

95A un largo saco negro

96A su cabello blanco

97A delafilamiento terroso de la nariz

D una materia horriblemente inerte, amarilla y helada

99B en una cámara oscura

D la pieza muy oscura

bajo el velo negro

aquella boca entreabierta, más negra...que la muerte misma

100D el cuarto oscuro

101A una apretadísima tiniebla

la negra boca

T - 14: W 1, B 10, Y 1, Blue 1, Grey 1

As the title might suggest, black dominates this story, with ten out of fourteen references. 92D el pelo corto...le arrancaba en línea azul, could in fact be taken as also referring to black, since presumably what is being described is the extremely dark shade of hair known as blue-black. None of the colours other than black and white are used in their true sense. Besides the reference to the línea azul, 97A del afilamiento terroso de la nariz, and 97D una materia horriblemente inerte, amarilla y helada, both refer to the unhealthy colour of the dead man, and are being used to recall what he is not, rather than for their own sake. Thus one could say that all colours except black and white are here used in a negative way. There can be no doubt as to the symbolism in the use of colour here, and the connexion between black and death is actually stated in 99D ...más negra...que la muerte misma.

Black is foregrounded on three occasions - 99D más negra...que la muerte misma (hyperbolic comparison), 101A una apretadísima tiniebla (emphatic form of apretada, which is already emphatic), and 101A la negra boca (inversion, with all the overtones already discussed in connexion with the word negro when it antecedes the noun).

El león

63:103D sus salvajes y azules ojos

T - 1: Blue 1

Reference has already been made of Quiroga's description of the lion's eyes as blue. As was mentioned in connexion with the blue eyes of the bird in No. 44 'Polca loca', the blueness of the eyes of the lion in this story may stand for innocence, as the lion, before he has been corrupted by man, is a natural, and therefore innocent, creature.

Silvina y Montt

64:55E la piel curtida por el sol del norte

56D sus inmensos ojos verdes

57R el hombre quemado al aire libre

58D con las mejillas coloreadas

59A aunque encendida siempre

C con las mejillas de nuevo coloreadas

T - 6: R 2, R 3, G 1

Another example of the social inacceptability of dark skin (see No. 49). Montt is obsessed with his unfitness to aspire to Silvina, apparently as much because of the visible signs of the life of hard work he has led as because of the difference in age. Silvina's youth and protected life, on the other hand, are emphasized by the fact that her skin is far from curtida - there are three references to her blushing. So Quiroga uses colour here to stress the basic difference which divides the lovers.

El espectro

- 65:66B en la tibia penumbra del teatro
- 67B terciopelo azul
- 70C blanco de nieve
- 72A la penumbra rojiza
con el rostro más blanco que a la hora de morir
- B la sala estuvo a oscuras
- D el haz de luz
- 73B mostrar al rojo blanco (2)
- C en la oscuridad
- 74A esa alucinación en blanco y negro (2)
el rastro lívido de un film
- B vivía sólo por una ironía de la luz
- D ardía la luz
en la brusca cesación de la luz
- 75B un fulgor deslumbrante nos cegó
- D la tiniebla del más allá
la luz se apagó
- 76B la cara vuelta a la luz
en el haz de luz
- 77D en el tenebroso corredor

T - 22: W 13, B 6, R 2, Blue 1

It seems natural that this cinema centred story should be told almost exclusively in terms of black and white, and it is here, in 74A esa alucinación en blanco y negro, that Quiroga gives a definition not only of the cinema but also of his own story - a definition that could

also apply to some of his later stories, such as 'Más allá', 'El puritano' and 'El llamado'.

There is one paragraph here, 70C with several references to fire and flame which have not been included in the count, since they are all being used in a purely metaphorical sense - una llamarada de insensatez, la llama de pasión, etc. The colour connexion here seems too tenuous to take into consideration.

The most important thing here is light, not fire. The actual word luz is mentioned seven times, and it is implied on many other occasions. Its intensity ranges from 66B la tibia penumbra, where visual and tactile sensations are mixed, to 75B un fulgor deslumbrante nos cegó, another reference to the blinding quality of light. The importance attached to the idea of light here almost reaches the point of personification in the phrase 74B vivía sólo por una ironía de la luz.

72B la sala estuvo a oscuras. There is nothing unusual in the way Quiroga uses the phrase a oscuras in this example. As Gili Gaya says: 'Acompañados de preposición, algunos adjetivos han dado lugar a la formación de frases adverbiales: a ciegas, a oscuras...' (Gili Gaya 1961:para.167). In 80:26D hombres inmóviles y a oscuras and 80:39D una sala a oscuras, however, this phrase which, as Gili Gaya states, is adverbial, is used on both occasions as if it were an adjectival phrase, in the one case qualifying hombres and in the other qualifying sala. This is the sort of thing that Quiroga's critics seized upon as proof of the inadequacy of his style.

Tres besos

- 66:91D un suave resplandor
- 92B la niebla nacarada que era su ángel
- 93A el respaldo de la cama se iluminaba
- B pálido de dicha
- 96C el divino color
- la sangrienta justicia

T - 6: W 4, R 1, C 1

Colour is not used to aid realistic description in this story. The first half is concerned with the pale, shimmering light associated with the angel, 92B la niebla nacarada que era su ángel. Here Quiroga suggests the hazy, indeterminate quality of the angel in several ways: 1. The use of the concepts niebla and nacarada; 2. The alliteration, which serves to foreground both words; 3. The metaphor of actually calling the angel la niebla. The next colour mention 93B pálido de dicha, continues the prevailing colourlessness. It is only at the end that colour proper is evoked - 96C el divino color and la sangrienta justicia, and the strength of these two expressions is heightened by their appearance against the misty, colourless background so far presented. By his use of colour Quiroga is here bringing out the contrast between the artificial, calculating aims of the man, and the violence and beauty of feelings passionately and spontaneously held.

Su ausencia

- 67:86B a pleno sol
- C a pleno sol

- D enrojecerme el rostro de vergüenza
- 87B bajo el ardiente sol
- C siempre bajo el sol
- D montañas negras
- un lago coloreado por el crepúsculo
- altas montañas
- como recortadas en tinta china
- 88A camina al sol
- B estoy viendo caer la noche
- los adoquines deslumbrantes
- 89A el hotel ha encendido ya sus faros
- 90C como un arco de fuego
- ante mi tiniebla mental
- 91A una calle asoleada
- 92D un lago violeta
- 94A el lago Negro
- C bajo el sol de fuego
- 100C quedó inmóvil, mudo y blanco
- 109D las puertas cerradas y la luz encendida
- 113D que arroja a las llamas
- T - 22: W 12, B 5, R 3, C 1, P 1

This is one of the stories in which light, especially that of the sun, is treated most unsympathetically. All the way through there is the connexion between the glare of light and an unbalanced mental state. It is only when the narrator 'comes to' as it were, beside

the lake (significantly el lago Negro) that darkness comes into the story. - 87D montañas negras, altas montañas como recortadas en tinta china, 88B estoy viendo caer la noche, 92D un lago violeta. Heat and light, then, represent insanity, cold and dark are a return to sanity. . . Even towards the end, when the narrator, unable to reconcile his present good fortune with the gap in his life, retreats into himself, this artificial, voluntarily induced isolation is accompanied by the image of artificial light - 109D las puertas cerradas y la luz encendida.

Both extremes, light and dark, are stressed - 86B a pleno sol, 86C a pleno sol, 87B bajo el ardiente sol, 88B los adoquines deslumbrantes, 94C bajo el sol de fuego, all emphasize light and heat; 87D altas montañas como recortadas en tinta china, takes up the metaphor of ink again (see 36:101D en una noche de tinta, 46:58A una noche de tinta, 56:55A una sola mancha de tinta), but this time it is even blacker - tinta china, while 92D un lago violeta, paints the lake in the coolest of colours. . . So Quiroga makes use of the polarized concept of black and white to express the two poles of the narrator's mental state. What is unusual in the way he does so is the fact that black and white here have reversed their conventional roles. Although in 90C the narrator makes a conventional reference to his tiniebla mental, that is, the state of mental confusion in which he finds himself, symbolically darkness is identified with his normal state of mind, and light with the period of insanity. The connexion between white, or light, and insanity is also seen in No. 38, 'La mancha hiptálmica', and in the later stories No. 79 'El conductor del rápido', No. 80 'El vampiro' and No. 81 'El hijo'.

El techo de incienso

- 68:74B casas blanqueadas hasta la ceguera por la cal
y el sol
como nota de color
- 75B sus muebles tenían regueros blancuzcos de agua
- 76B con su pantalón azul
- 79D su negro cemento
- 80D los antebrazos negros de black
- 82D lápices...amarillos, azules y rojos (3)
- 83D Negra,
más negra que las placas de black
- 84B un chico polaco, pelirrojo
y todo él anaranjado de pecas
el único rincón sombrío
- 85A un cuadrilátero de arena que vibraba al blanco
B las palmeras...tan rígidas y negras
que alcanzaban a recortarse contra las tinieblas
la luz del farol de viento
B mariposillas de raso policromo
sobre las hojas en blanco
- 86A la cara...de color tierra
B arena caldeada al blanco
C el cielo estaba blanco
los golpes de agua lívida
- 87B hinchado de agua azul
la blanca humareda de vapores

88B un círculo blanco (de lluvia)

D una lívida sombra

89B el cuadrilátero blanco

D teniendo de la cintura abajo las tinieblas más densas

y más arriba el resplandor de los focos eléctricos de Posadas

90B hasta ver la luz de los arcos

entre los mismos carbones que lo enceguecían

C vio entrar un hombre lívido

T - 35: W 16, B 9, R 2, Y 1, Blue 3, C 2, Gray 1, Orange 1

This is one of the more polychromatic of the stories, and, as is usual with these, colour is used more for description than with symbolic intention.

74B blanqueadas hasta la ceguera por la cal y el sol. The word blanqueadas is foregrounded in two ways. First there is the adverbial phrase of degree, hasta la ceguera, a concept now familiar in Quiroga's references to light, and expressing a superlative degree of whiteness. Then there is the fact that the past participle blanqueado has two agents, la cal, the normal agent for whitewashing, and el sol, the action of which on la cal increases the glare. The word blanqueadas thus has the meaning of 'whitewashed' and also that of 'whitened', and the idea of succession is brought in by the use of the two agents. Other examples of white being foregrounded are 85A un cuadrilátero de arena que vibraba al blanco, 86B arena caldeada al blanco, 87B la blanca humareda de vapores and 90B entre los mismos carbones que lo enceguecían.

75B sus muebles tenían regueros blancuzcos de agua. As well as the wide range of colour in this story the idea of difference of shade is introduced by the word blancuzcos, in contrast to the dazzling white of 74B. This idea of difference of shade also appears in 85B las palmeras...tan rígidas y negras que alcanzaban a recortarse contra las tinieblas, the blackness of the palm trees being even greater than that of the darkness behind them, even though the word used to describe this is the emphatic tinieblas.

In addition to the above example, black is also highlighted on a number of other occasions: 79D su negro cemento (inversion), 83D Negra, más negra que las placas de black...era la tarea, 89D las tinieblas más densas (emotive word tinieblas plus superlative más densas).

82D lápices...amarillos, azules y rojos. Not only is there a wide range of colour in the story, but there is also this example of several colours being used together, as well as the word polícromo in 85B. Unlike No. 61, 'La patria', this story makes no comment, explicit or implicit, on this abundance of colour. It is just part of the detailed description of the surroundings.

83D Negra, más negra que las placas de black de su techo caldeado, era la tarea. Many factors contribute here to the extraordinary prominence given to the idea of blackness: 1. the initial position in the sentence of the adjective negra; 2. its inversion; 3. the fact that this inversion is not the usual one of an adjective immediately preceding the noun it qualifies; and that a predicative use of the adjective is rarely found in an inverted form; 4. the comparison; 5. the repetition of

reaction has superseded the emotional one, and Orgaz concentrates entirely from this moment on the accomplishment of his task. It is only the consciousness of the totality of the blackness ahead of him that gives him the determination to carry the job through. The importance of the idea of blackness at this pivotal point in the story, then, justifies the intensive treatment it is given in the one sentence.

85B las hojas en blanco. Here the word blanco takes on two meanings - en blanco, with its usual meaning of blank, with no writing on it, and at the same time white, the colour, brought out by the black/white contrast already shown on the same page - rincón sombrío; cuadrilátero de arena que vibraba al blanco; tan rígidas y negras...tinieblas; la luz del farol de viento. The image of the multicoloured mariposillas seen against the page also stresses its whiteness by contrast.

86C el cielo estaba blanco. Here we have another reference to the white sky of an impending storm.

As can be seen, a number of the references to white have unpleasant associations; 74B casas blanqueadas hasta la ceguera, 85A un cuadrilátero de arena que vibraba al blanco, 86B arena caldeada al blanco, all referring to glare; 75B sus muebles tenían regueros blancuzcos de agua, that is, white where it should not be; and 85B las hojas en blanco, where the white of the pages is unwelcome, since it signifies the fact that the writing still has to be done.

88D una lívida sombra. The contradiction in this phrase brings out the fact that the sombra, while necessarily darker than its surroundings, is nevertheless a pale one because it is seen through the

whiteness of the rain. This whiteness, while only implied here, is explicitly mentioned in 86C los golpes de agua lívida and 88B un círculo blanco.

The black/white opposition, which recurs repeatedly throughout the story, is specifically referred to in 89D teniendo de la cintura abajo las tinieblas más densas, y más arriba, el resplandor de los focos eléctricos de Posadas.

As in so many of the stories, towards the end all colour except black and white disappears.

El potro salvaje

69

T - 0

The absence of colour in this moralizing tale is not surprising, since Quiroga is describing a situation with its attendant state of mind, rather than events set in a material world.

La conquista

70:51C mirándome ruborizada

52A sonriéndose con nuevo rubor

53A continúa sonrojándose de dicha

B con nuevo rubor

C ruborizándose por centésima vez

54A dos meses de rubor

T - 6: R 6

All colour references here are to red, and all are connected with blushing. Far from any implied violence in this colouring, the insistence on the girl's blushes is an ironical reminder of her assumed naiveté, and brings with it the suggestion that it is the famous and sophisticated author who acts the part of narrator, who should be blushing for having allowed himself to be so completely taken in. Incidentally, although there are only six actual mentions of blushing, the phrase ruborizándose por centésima vez implies that there was a great deal more blushing going on than is actually mentioned. One hesitates to think of what it would have done to the statistics of this study if all these implied mentions of red had actually been put into words.

El desierto

- 71: 7B lo que podía parecer bosque en aquella oscuridad
las tinieblas eran un solo bloque infranqueable
C buscando...en el cielo una conmoción luminosa
o la fisura de un relámpago
3B en la misma oscuridad
C a pesar de la oscuridad
mirfadas de gusanillos luminosos
con sus fuegos rojos y verdes (2)
la arcilla empapada fosforeció
las tinieblas los aislaron de nuevo
D el momentáneo fugor de un fósforo
apretar en seguida la tiniebla mareante
10C la ropa blanca de su mujer

- 11A no temían a la oscuridad
 la noche cayó
 las criaturas encendieron el farol de viento
 una furiosa tormenta que los enneguecía
 D arenisca roja
- 12B grandes letras rojas
 D teñir las camisas de su padre de todos los colores
- 13B arcilla blanca
 C en las tardes muy oscuras de temporal
 del hogar albeante
- 15B el viento helado que le amorataba las manos
- 16B el patio cegado por el sol
 D un agujerillo rosa
- 17A el bosque, recortado a contra luz
 como sombra chinesca
- 20C cuando ya estaba casi oscuro
 con un solo relámpago
- 23C no veía sino tinieblas
 agujereadas por puntos fulgurantes
- 24A su mano lívida
 dibujada de líneas violáceas
 D la lívida luz del día
 las tinieblas recomenzaban a absorberlo
 con sus vertiginosos puntos blancos
- 25C ante el farol encendido
- 26B yacía muerto a la luz del farol

The proportion of black and white here is fairly usual, although the range in the distribution of the other colours is wider than in most stories. Consequently no individual colour stands out to any significant degree against the general black and white. Apart from the ominous líneas violáceas of 24A all colours except black and white disappear in the second half of the story, a technique we have already encountered on not a few occasions. The end of the varied colour references is marked with the apparently innocent 16D un agujerillo rosa, which, in spite of the diminutive and the sweetness of the colour, proves to be the cause of the tragedy.

13C el hogar albeante. Albeante is classified as a verb here in spite of the adjectival ending because of the action of the fire made plain in the whole phrase - partía del hogar albeante un verdadero golpe de fuego. The connexion with the verb albear seems too strong to ignore in this instance.

15B el viento helado que le amarataba las manos. The use of the verb here in an active construction with a direct object, rather than the reflexive form which we find on other occasions (30:47B, 57:82C), reinforces the idea of cold already presented by the word helado. The actual action of the wind is more strongly emphasized than if the words had been con las manos amaratadas por el viento helado. Quiroga has here chosen a rather less usual, and very much stronger, way of presenting the idea of colour through a verb.

In addition to the fairly familiar black and white ending, the story had an impressively black start. References to darkness and its impenetrability are frequent in the first two pages. It is not,

however, an unfriendly darkness - even the children are perfectly at ease in it while they wait for their father to find the horse - 9B esperaban tranquilos. This darkness also has its beauty, since it is against its blackness that the 8C gusanillos luminosos can be seen. (Gusanillos luminosos has here been classified under the heading of Colour rather than White, since we are told that the glow-worms are red and green; also the verb fosforeció, since it too refers to the glow-worms.)

In contrast to this favourable treatment of darkness at the beginning of the story, most of the references to white have negative connotations - 8D el momentáneo fulgor de un fósforo (uselessness stressed), 10C la ropa blanca de su mujer (a reminder of the death of his wife), 16B el patio cegado por el sol (again the glare of the sun), 23C no veía sino tinieblas, agujereadas por puntos fulgurantes (the white spots against the now threatening black are a sign of his rising fever), 24A su mano lívida (another reference to his moribund state), 24D mas a pesar de la lívida luz del día...las tinieblas con sus vertiginosos puntos blancos (as before, signs of rising fever), 25C ante el farol encendido and 26B yacía muerto a la luz del farol (the lighted lamp in the middle of the day is a sign that something is terribly wrong). So once again we have a clear association of white with evil rather than the conventional association with innocence and good.

La señorita leona

72:73B sus azules ojos

74A sonrojada de timidez

76D ya había cerrado la noche
en la oscuridad

77A los duros ojos fosforescentes

T - 5: W 1, B 2 R 1, Blue 1

Here we have another reference to the blue eyes of lions, again possibly connected with the idea of innocence (see No. 63, 'El león'), since the innocence and spontaneity of the lions as compared with man are being stressed.

74A sonrojada de timidez. This is not one of Quiroga's happiest choices. The idea of a lioness blushing raises considerable problems. Nevertheless, Quiroga has already described her in colour (73B), so it is difficult to ignore the colour element here. At the end, when the lioness returns to the world of nature, colour disappears, giving place to the black and white world again.

Los destiladores de naranja

73:102B una mugrienta boina blanca

105D una pulpa amarilla

106A la gruesísima y negra camiseta
brasileña y perfectamente negro

B de noche cerrada

el negro arpista

D el negro satisfacía

107C aquel cáustico barro amarillento

108C un cielo blanco de calor

D para contrarrestar la reverberación

- 109D medio dedo de poso violeta
- 110A más rubio, más satisfecho y más sucio que nunca
- C vestida de negro
- D la chica era muy trigueña
- 112A a modo de gruesa serpiente amarilla
- B del negro Malaquías
- 113B una llovizna de color topacio
- C al revestimiento amarillo de erizo
- 115A el médico, rojo, lacrimoso y resplandeciente de euforia
- 116A el cielo denso y lívido
- 117C desde las tinieblas
- T - 21: W 4, B 9, R 1, Y 6, P 1

As in so many of the Misiones stories there are references to the white sky which usually precedes a storm - 108C un cielo blanco de calor and 116A el cielo denso y lívido, and also to the glare of the sun - 108D para contrarrestar la reverberación.

The most striking thing about the colour distribution here is that, against the usual predominantly black and white background, it is the single colour yellow that stands out, with six mentions against one red and one purple. If any one colour were to stand out, one would expect it to be orange, since we know from the title that this is what the story is concerned with. But, in all the stories studied, only two references to orange have been found - 68:84B pelirrojo y todo él anaranjado de pecas and 75:16D el sol brilló, pero no amarillo, sino anaranjado - neither of them referring to oranges. On the other hand, yellow has already been used to refer to this fruit - 52:73A buscó...el

reflejo de oro habitual, 52:73A el suelo estaba amarillo de naranjas and 55:82D cuando la costa amarilleaba - which shows that yellow was the colour Quiroga associated with it. There is a similar reference in the early story 'Corto poema de María Angélica', where Quiroga refers to the river boats as amarillos de naranjas (García 1940:119).

Among these references to yellow some distinction of shade is made. 107C aquel cáustico barro amarillento and 113B una llovizna de color topacio both suggest a rather dirty yellow. And this combination of the ideas of colour and dirt can also be seen in 110A más rubio, más satisfecho y más sucio que nunca, as well as in the white of 102B una mugrienta boina blanca. The phrase 106A la gruesísima y negra camiseta, where foregrounding takes place because of the inverted colour adjective linked to the superlative, also leaves one wondering whether the blackness was intrinsic or acquired, especially when one bears in mind the state of the beret. It is as if the bright and sunny colour, a reflection of the incurable optimism of the manco, were not enough to withstand the association with dirt and deterioration.

The action of this story consists of two rather tenuously linked themes: 1. The heroic manco's attempts at distilling orange wine with, and in spite of, his two dubious partners; and 2. the story of Else's daughter and her unlikely end at the hands of her demented father. Only three colour mentions refer to this second theme - 110C vestida de negro, 110D la chica era muy trigueña, the latter seeming to add proof to the assumption that the girl was not Else's daughter, since we know that he is fair (110A), and 117C desde las tinieblas, a description not

only of Else's hallucinations but also of his spiritual state. This paucity of colour references in comparison with those connected with the first theme may have something to do with a slight lack of conviction in the second part of the story. I am not saying that Quiroga could only write well when he used colour. What I am saying is that colour is one of the elements he frequently uses as a means of getting particular aspects across, and that, for some reason, here he has used this means almost exclusively in the first theme. The fact that he virtually omits it in the second theme might point to a rather more routine and less committed attitude towards this aspect of the story. On the other hand, it may simply be a distinction between the part of the story drawn from real life (the experiments with the oranges were part of Quiroga's own experience) and the purely speculative part of the story. In the latter he is concerned merely with the story line, not the real life colour and texture of familiar everyday reality.

La bella y la bestia

74

T - 0

Again, as in No. 69, 'El potro salvaje', colour is absent, and again, as in so many of the urban stories, this seems to be because the interest lies in a hypothetical situation rather than in the description of individuals set in a real world.

El regreso de Anaconda.

- 75: 9C sus diez metros de oscuro terciopelo
- 10C cauce de umbríos arroyos
los esteros densísimos de agua negra
- 11A un cielo blanco hasta ennegrecer
un sol amarillo
como una enorme brasa asfixiada.
- D en las noches oscuras
- 14B con sus grandes ojos de oro
cercados de azul
- C una arpía plomiza
- 16B los ojos rojos por la conjuntivitis
asfixiado en vapores de sangre
cerrada la noche
- D el sol brilló, pero no amarillo
sino anaranjado
- 17A la lluvia...espesísima y opaca y blanca
como plata oxidada
páramo de insoportable luz
planísimas balsas verdes
- C desde las tinieblas
- D todo blanco de agua
- 18A el mar verde
- B viejos cocodrilos rojizos
- C a la luz crepuscular (2)

- D cantiles de asperón rosa
- 19A al diluvio blanco
- B sus aguas rojas
- D al primer rayo de sol
- flotar sobre una lechosa niebla
- en las ensenadas umbrías
- que borbotaban enrojecidas
- por la sangre de las palometas
- 20A sol...incendiando los crepúsculos (2)
- con el centro vibrando al rojo albeante (2)
- blancos cúmulos
- chispas de fuego
- 21B cantiles de arenisca rosa
- C reinaban las tinieblas
- las aguas negras
- 22B desde las tinieblas
- 23A el día clareaba ya
- 24B la noche las absorbió (las hormiguitas) (2)
- 25B los verdes manchones
- C en las tinieblas
- 26A el sol tendido
- como barra de metal fulgurante
- en las tinieblas
- C el sol iluminó...esta epopeya
- 27A hacia la sombra del cobertizo
- D un mar verde

28C bajo la sombra del techo

29C un vaporcito empenachado de blanco

en la infinitud celeste

30A al sol naciente que doraba el estuario

puntillado de verde

C como si las cosas...se pusieran a danzar, oscureciéndose

inmensos y azulados ahora, sus huevos

T - 60: W 15, B 19, R 10, Y 4, Blue 3, G 5, Grey 1, Pink 2, Or 1

There is a wide range of colour references here, as also an unusually high proportion of colour proper as opposed to black and white, used to describe all aspects of nature - sun, sky, water, earth, flora and fauna, giving a distinctly technicolour setting to the story.

16B los ojos rojos por la conjuntivitis. The cacophony of ojos rojos does not seem to serve any useful purpose here, unless it is a deliberate reminder of the unpleasant and irritating nature of conjunctivitis. This, however, seems a rather remote possibility. The alternative would have been to use the word enrojecidos, as in No. 25, but perhaps Quiroga rejected this as rather weaker.

29C en la infinitud celeste. An example of a colour adjective, celeste, being used with an abstract noun, infinitud. But infinitud has unmistakeably material connotations, for two reasons: 1. Anaconda is seen outlined against it, therefore visual qualities are suggested; 2. the adjective that goes with it, celeste, while normally used to mean blue, as it does here, retains the overtones of its origin, that is, connected with the sky. In the preceding sentence too, the cielo límpido has been mentioned, which also helps us to identify la infinitud celeste. One might therefore say that the phrase is discreetly impressionistic.

30C Inmensos y azulados ahora, sus huevos. The inversion of the adjectives serves to focus attention not only on the appearance of the eggs, but also on the eggs themselves. This is because the use of the two long preceding adjectives leaves the reader waiting to know what noun they qualify. The tension thus created, along with the meaning of inmensos and the length of azulados, prepares the reader for the hyperbolic second half of the sentence - sus huevos desbordaban del cobertizo y cubrían la balsa entera. The balance in the construction of this sentence also has the effect of drawing attention equally to the appearance of the eggs (two adjectives linked by y) and their position (two main clauses linked by y). Between these two pairs the subject, los huevos, dominates both what goes before and what follows. Here we see the colour word, azulados, contributing as much to the sentence by its length as by its colour, that is, colour and pattern once again closely linked.

There are three references to the whiteness of the rain - 17A la lluvia...espesísima y opaca y blanca, 17D todo blanco de agua, and 19A el diluvio blanco; and once again there are a number of references to the glare of the sun - 11A un cielo blanco hasta enrojecer, 17A ráanos de insosportable luz, 20A el sol...con el centro vibrando al rojo albeante. There are also a number of references to colour in connexion with the sun - 11A un sol amarillo...como una enorme brasa asfixiada, 16B el sol...asfixiado en vapores de sangre, 16D el sol brilló, pero no amarillo, sino anaranjado, 20A sol...incendiando los crepúsculos en abanico, con el centro vibrando al rojo albeante, 30A al sol naciente que doraba

el estuario.

As a contrast to all the colour and light, not only is black the colour most frequently referred to, but there is also another example of black against black. It occurs in 24B la noche las absorbió, referring to the hormiguitas, with which the previous sentence ends. By the simple use of the word absorber Quiroga reminds us of the blackness of the ants as well as of that of the night, without having to use the word negro on either occasion.

There is a considerable amount of foregrounding, as in 11A blanco hasta encandecer; 16B el sol...asfixiado en vapores de sangre, where the mention of blood evokes violence; 17A la lluvia...espesísima y opaca y blanca como plata oxidada, where the force of the -ísima form is carried through to the blanca, and this is reinforced by the comparison; 17A insoportable luz, with again the idea of exasperación mentioned by Bratonevich; 17A planísimas balsas verdes, with the -ísimas form again highlighting the whole phrase; 20A sol...incendiando los crepúsculos, where the metaphor is one of colour. In addition there are quite a few cases of foregrounding by inversion of a colour adjective or one that represents colour: 9C oscuro terciopelo, 10C umbríos arroyos, 19C una lechosa niebla, 20A blancos cúmulos, 21C las negras aguas, 25B los verdes manchones, 30C inmensos y azulados ahora, sus huevos, where, although the two adjectives do not immediately precede the noun, they do nevertheless precede it in a way that draws attention to them rather than to the eggs which they describe.

On the whole colour is used descriptively rather than symbolically, although it is not difficult to find some symbolism in the frequent use of red, especially in connection with the sun, as also in the yellow and orange description of the sky, all of which contain a suggestion of threat and approaching doom. But apart from this, colour is used primarily to paint a realistic picture of the jungle.

It is interesting to compare the use of colour here and in the first Anaconda story, No. 50. In the first place both have references to the tarciopele of the snake - 50:9C, 24C, and 75:9C (also 47:40B). More significant perhaps is the high number of inverted colour adjectives - six in No. 50, seven in this story. Foregrounding of colour seems to be important in both, but in the first story this only applies to the black and white elements. Although a wide range of colours is used in both stories, black and white predominate to a far greater extent in the first one - 43 references out of 57, while here we have 34 out of 60. Also, in Anaconda all references to colour proper are limited to the description of the snakes, and the last ten pages are told entirely in terms of black and white. In the second story, however, colour references are used to describe the whole of the jungle, and are used throughout the story. In 'Anaconda' the main issue is the clear cut struggle between the snakes and man. Here the main theme is the whole jungle in a state of crisis brought about by both the drought and the struggle against man. In each story the centre of attention (the snakes in one, the jungle in the other) is described with loving detail and faithful attention to colour. In the first what predominates is the struggle; in the second Quiroga is pointing to a deeper harmony. Anaconda, the

most advanced representative of jungle life, can accept her own death as part of a continuing process to which even man, the enemy, contributes - even as Anaconda dies her eggs are hatching in the remains of the dead mensú. The continuity and harmony of this story are appropriately suggested by the richness and balance Quiroga displays in his use of colour here.

Los desterrados

- 76:33D tipos riquísimos de color
- 34B tipos de este romántico color
- 35A en cuyas aguas albeantes hasta hacer doler los ojos
el bosque se recortaba
- 36B A vos, negro
- 4C Tendé la mano, negro
- D No te movás, moreno
- 37A buscando hacer blanco
en el negro
- B buscando al negro
- C el negro Joao Pedro
- D Está bien, moreno
- 38A asintió el negro
- 40A con las espaldas deslumbrante
- E un negro muy viejo
- 42B la bandera roja
- C el bolichero de trapo rojo
- 44A sonantes torrenteras de agua roja

C al primer rayo de sol

cuyo dulce verde

llenabase de luz

entre las sombras araucarias

T - 22: W 5, B 11, R 3, C 2, G 1

The fact that the word color is used twice near the beginning of this story might lead one to expect a high ratio of colour references. But the word is here used in a purely metaphorical sense, and the idea is not followed up. Apart from these two mentions of the word color there are only four other references to colour proper, against sixteen to black and white.

In 35A aguas albeantes hasta hacer doler los ojos we find the familiar reference to the glare of the sun.

The words negro and moreno are used twice each in direct address (36B,C,D and 37D), with the evident intention of causing offence. This is related to what has already been pointed out about references to dark skin (see No. 49) comments).

37A buscando hacer blanco en el negro. There can be no doubt that the word blanco is here to be taken in its two senses, that of 'target' and also 'white', since its proximity to the word negro makes the pun obvious. A similar use has already been pointed out in 68:85B las ojas en blanco, where the double sense is perceptible, though less clearly so. In 'Los desterrados' Quiroga seems sufficiently pleased with the pun to remind us of it a few lines further down with the phrase 37B buscando al negro, with its repetition of the gerund of the same verb followed by the same noun.

Towards the end of the story red is used three times, and on all three occasions it is associated with the idea of difficulty or danger. The red flag (42B,C) is a symbol of the nuevos acontecimientos which neither of the old men can understand, and the threat associated with this symbol helps to decide them to undertake the pilgrimage back home. On their way there even the paths become 44A sonantes torrenceras de agua roja. Against this stressful colouring the description of the 44C viejo rozado cuyo dulce verde llenábase de luz entre las sombras araucarias is extraordinarily soothing.

In this story we see Quiroga reversing the procedure he has used in so many of the others, where colour gives way at the end to a purely black and white vision. Here colour proper only appears at the end, with the three mentions of red; a colour whose violence yields in the end to the cool and tender green of the promised land.

Más allá

- 77: 7D más pálida...que el mantel mismo
 11D a pesar de la lividez de mis sienes
 12A las ventanillas muy negras
 13D de noche
 cuando había luna
 14B ante un trozo de tierra sombría
 donde brillaba una lápida de mármol
 C la impresión de ser fuegos fatuos
 D pasear por la carretera blanca

nuestra felicidad sin nubes

15B me puse pálida como la muerte misma

C pálidociendo todavía más

T - 12: W 8; B 4

Not surprisingly, this ghostly story is told in terms of black and white. Here Quiroga is not in the least interested in the natural world, or in describing lifelike individuals. He is exploring an abstract possibility, and is only concerned with getting across the idea that a disembodied love is not possible.

There is great emphasis on pallor. While still alive the girl is 7D más pálida...que el mantel mismo. When dead this pallor is so augmented that the comparison is with death itself - 15B me puse pálida como la muerte misma. On four occasions black and white are brought into close proximity - 11D a pesar de la lividez de mis sienes, 12A las ventanillas muy negras; 13D de noche, cuando había luna; 14B un trozo de tierra sombría, donde brillaba una lápida de mármol; 14D pasear por la carretera blanca nuestra felicidad sin nubes. That is, all references to darkness come beside a contrasting reference to light.

Although a story so concerned with death might have been expected to rely largely on black, it is white which predominates. And the only occasion on which white has pleasant connotations is 14D, where it is equated with cloudless happiness - a happiness which, however, proves to be short lived. Apart from this one example, white here, as in so many of the other stories, has negative associations.

El puritano

78:78D en las noches claras (2)

la luna invade gran parte

del oscuro hall

79A la impresión fotográfica...excitada por la ardiente luz de los
focos

80B deambulamos a la luz de la luna

la penumbra inmediata del recinto

81A las razas rubias

los que tenemos la conciencia y los ojos más oscuros

83D un sendero de lívida y tremenda angustia

T-10: W 6, B 4

The connexion with both the cinema and the dead make black and white an obvious choice for this story. Again, as in the last story, Quiroga is not concerned with the portrayal of character, but here he does care about the surroundings, whereas in the previous one they were not important, and in fact could hardly be said to exist at all. Since, however, in 'El puritano' he only describes the film set at night, when the ghosts of the dead stars gather together, there is no need to bring colour into the picture. The secondary nature of the light (moonlight or los focos) is in harmony with the secondary nature of the life described. Again he brings black and white together closely on a number of occasions. - 78D en las noches claras (where the word noches suggests a darkness that is contradicted by claras); 78D la luna invade gran parte del oscuro hall; 81A las razas rubias...los que tenemos la conciencia y los ojos más oscuros. The word rubias has been taken here as white rather than yellow, since it refers to the race, rather than to the colour of the hair of any particular person. As for the word

oscuros in this phrase, it is applied first to an abstract noun and then to a concrete one. While the colour connotation in its first use is minimal, it is total in the second. The effect that this zeugma produces is one of levity rather than of concision.

83D un sendero de lívida y tremenda angustia. We have here the juxtaposition of a concrete adjective with an abstract noun, as in 57:85C aquel pálido y distraído encanto, and in similar circumstances, being the first element of two adjectives joined by y and preceding the noun. The effect is a tightening of the screw - angustia, an emotive enough word in itself, is reinforced by the emphatic word tremenda linked with the equally emotive word lívida.

El conductor del rápido

79:50A luciente como un bulón octagonal

51C no hay más que claridad potente

52A su ruta iluminada

B a la luz del sol

bien erguida y al sol

54C un universo hecho exclusivamente de luz y fidelidad

no es el mecánico azul

54D la noche es muy negra

con su escalera de reflejos a la rastra

el resplandor del hogar abierto

55A erizado de pelusa al rojo blanco (2)

D un lívido relampago

59B último resplandor

B la palanca-blanca-piriblanca (2)

C cuyos frenos al rojo

T - 17: W 11, B 1, R 4, Blue 1

There seems to be an equation of the driver's unbalanced state of mind with light, or white. All eleven references to white show this, and of these the following are associated with a state of euphoria: 51C no hay más que claridad potente, 52A su ruta iluminada, 52B a la luz del sol, bien erquida y al sol, 54C un universo hecho exclusivamente de luz y fidelidad, 54D con su escalera de reflejos a la rastra. Towards the end, however, it is also in terms of light, 55D un súbito relámpago, that he realizes that he is mad. This has been led up to by the first two references to red -54D el resplandor del hogar abierto, and 55A el sweater erizado de pelusa al rojo blanco. White comes in again in the final explosion of madness, where it dominates in the phrase 58B la palanca-blanca-piriblanca. The invented word piriblanca is a conflation of the two previous terms, palanca, retaining its initial 'p' and '-lanca' sounds, and blanca, which it incorporates in toto. The word is the culmination of a number of disturbing manifestations of the engine driver's increasing madness, and which are expressed by onomatopoeia (55D en un trac!, 58A cluf! cluf!) animal noises (55D y lanzó un largo, estertoroso maullido, 56A el alarido totalmente animal... el cerebro aulla...gritando como un gato, 56B Prrrr...! 58B miau!) and unexpected and totally incongruous rhymes (52D salgo de nuevo - huevo, 53C calma a mi alma, 58A cerrarla -arla).

White appears yet again here with negative connotations, and dominates the story, though not by itself as in No. 38, 'La mancha hiptál-

mica', or in conjunction with black as in so many of the others, but combining with red towards the end to portray the elements of violence and unbalanced euphoria in the driver's insanity.

El vampiro

80:183 se yace inmóvil en la penumbra

D la sola apertura a la luz de un postigo

19A en la penumbra sepulcral

un ansia blanca y extenuada

B en la tiniebla

ver, blanco, concentrado y diminuto, el fantasma

21B el tono cálido de su piel

su cabello negrísimo

25A en las tinieblas

B los rayos de la luz

y sombras que partían de la linterna (2)

D seguía el haz luminoso

26A esos rayos de proyección

C algo más que luz galvánica

D a oscuras

27C la alfombra...fuertemente iluminada

D acentuación del tono cálido

que coloreaba las mejillas

29B y pálido y crispado

C pálido como un muerto

31C bajo la excitación de la luz

- 32C bajo la luz de numerosos plafonniers
 33E el sol enciende las calles
 34A a los rayos del sol
 B el dosel de plafonniers lívidos
 45C al caer la noche
 D las cornisas luminosas
 36B al romper el alba
 37A un nuevo fulgor de centella
 D la alcoba iluminada
 38D las luces inmóviles
 39A on huesos y blanca cal
 las luces están encendidas
 D una sala a oscuras
 un haz de luces
 41A al hombre palideció
 43A las cortinas...doradas por el fuego
 B el tono cálido habitual

T - 39: W 25, E 9, Y 1, C 1, Brown 3

White again plays a very important part in this story, usually in the form of light. As in No. 65, 'El espectro', and in No. 78 'El puritano', Quiroga is here concerned with both the cinema and the más allá, and here, as in the other two, he tells his story almost entirely in black and white. And, as in 'El espectro', the white references are more than twice as frequent as the black ones.

It was difficult to know where to classify the expression tono cálido, which comes in three times. I have assumed it refers to a tanned shade of skin, and have classified it as brown. However, the main point about this is that it is a departure from the black and white prevalent in the story - numerically not significant, but obviously of importance to Quiroga, since he mentions it three times. The importance lies in the fact that the description of the man tells us something not only about what he looks like (rather unusual among the stories concerned with the más allá) but also about what he has done, where his interests lie - 21B el tono cálido de su piel..., como el de las personas dedicadas al estudio de los rayos catódicos.

19A una ansia blanca y extenuada. The first point of interest here is the retention of the final 'a' of una, in spite of the fact that it is followed by a noun beginning with stressed 'a'. More significant, however, is the fact that the two adjectives blanca y extenuada are attached to an abstract noun. It is just possible to think of extenuada as referring to an incorporeal quality, but not so with blanca. Consequently their qualifying the abstract noun ansia once again raises the question of impressionism, of which there are other traces in this paragraph. There is also the fact that the adjectives in 19B blanco, concentrado y diminuto, precede the noun they qualify. In addition there are other abstract terms - en la vertiginosa lejanía and un crepitar remoto, both in the same paragraph. This is only a brief incursion into impressionistic technique, ending with the close of this introductory passage.

80:19B ver, blanco, concentrado y diminuto, el fantasma de una mujer. Three adjectives headed by the word blanco precede the noun here. This positioning of the adjectives may be simply due to the fact that their collocation after the noun would raise problems - el fantasma blanco, concentrado y diminuto de una mujer produces too great a separation between fantasma and mujer; el fantasma de una mujer blanco, concentrado y diminuto is unsatisfactory because the adjectives must be masculine, since they apply to fantasma, but their proximity to mujer would make the masculine gender have a jarring effect. If, however, Quiroga chose the order pour les besoins de la cause, it must be admitted that it also has the effect of highlighting the adjectives as well as the object of the verb, for which we are kept waiting while he specifies three adjectives, two of them long. The impressionist implications of this paragraph are discussed in Part III under the heading of Impressionism.

Just as in 'El conductor del rápido' white is associated with the driver's madness, so here it is linked with the mental aberration induced in Rosales and in the narrator by their dangerous experiments. Once again we find it associated with evil.

El hijo

81:66B con todo el sol, el calor y la calma

al sol, el calor y la calma

D la pureza de sus ojos azules

67A la picada roja

- 68A rodar envuelto en sangre
 D el padre de sienes plateadas
 70A el color de su tez
 B por las picadas rojas de sol
 C en cada rincón sombrío del bosque
 ve centelleos de alambre
 71A la arena albeante
 C bajo el cielo y el aire candentes
 D su hijo bienamado yace al sol

T - 13: W 7, B 1, R 3, Blue 1, C 1

66D la pureza de sus ojos azules, frescos aún de sorpresa infantil.

Here the already established connexion between blue eyes and innocence is made doubly clear by the use of the word pureza and the phrase frescos aún de sorpresa infantil, in which the three principal words all hold something of the same idea. By using the colour blue, which he has already connected with innocence on so many occasions, Quiroga is emphasizing still further the tragedy of the young victim's death.

Light is emphasized from the very beginning, with the repetition of the phrase el sol, el calor y la calma, to the very end - su hijo bienamado yace al sol, muerto desde las diez de la mañana. As in 'El conductor del rápido' and several other stories, there seems to be a connexion between light and an unbalanced state of mind. In the first story, however, the light is a subjective manifestation, the driver seeing everything bathed in 51C claridad potente, whereas here it is the father's anguish that causes the hallucination, and the accompanying glare of the sunlight is in the external world, and perhaps is also in part to blame,

as we have been told that 57D ese padre, de estómago y vista débiles, sufre desde hace un tiempo de alucinaciones. The first meaning Moliner gives for alucinar is deslumbrar u ofuscar, while Morfínigo gives ofuscado as his first meaning for alucinado, adding that it is an argentinismo. It is therefore a meaning with which Quiroga must have been familiar, and which we find in 21:127A alucinado por la luz de los tres faroles de viento. He uses the word in one form or another four times in the course of 'El hijo', and this lends weight to the suggestion that he sees a connexion between the dazzling light and the father's mental state.

El ocaso

82:127B el resplandor galvánico de los focos

el bazar ha apagado sus luces

128D la luz se apagó

duró la oscuridad

129A la luz se encendió

los escasos segundos de oscuridad

antes que la luz se encendiera

130A cuyas sombras erizadas

C tenía ya el cabello blanco

131D ante el resplandor juvenil

el fresco oasis nocturno

132C los cabellos blancos

sus ojos...se ensombrecieron de vida

D la arena parecía más blanca, fría y estéril

134A la luna en manguante surgía

C Renouard palideció

ella, pálida también

el hombre de cabello blanco

D ante la luna en manguante

T - 19: W 14, R 5

Here again the traditional symbolism regarding black and white seems to be reversed. As in so many of the stories, white stands for something negative, here the repeated references to Renouard's white hair (130C, 132C, 134C), a symbol of his advanced age. But there is also the rather unusual association of life with darkness - 132C sus ojos...se ensombrecieron de vida.

There is a hint of the outcome of the story in the phrase 132D la arena parecía más blanca, fría y estéril, where the white so often insisted on in the description of Renouard's hair is brought into contact with the ideas of cold and sterility. At the end, too, there are the two obviously symbolic references to the waning moon - 134A, D.

Both place and character have a certain amount of importance in this story, so we might have expected the use of colour proper in their description. But the description of the place is there more for its symbolic value (artificial light, shadows, bare sand, waning moon) while the characterization is necessary for the development of the story. Without the man's reputation as a lady killer and his wounded vanity, and without the girl's ruthless curiosity, the situation could never have developed. And it is the situation that really interests Quiroga - it

is, after all, the situation that develops, not the characters, both of which remain static. By limiting the colour range to black and white Quiroga focuses attention on the line of action.

El llamado

83

T - 0

There are no references to colour or to light and dark in this story. At the beginning we are told that we are concerned with un caso de obsesión y alucinación auditivas, and Quiroga emphasizes the auditory aspect throughout. Consequently the need for colour does not arise.

Las moscas

84:44B una franja carbonizada

45C negros gajos del rozado

D un velo de densa tiniebla

rombos verdes

46A potros blancos

B moscas verdes

las moscas verdes

46D el cuartito blanqueado

47B la luz del sol

C a los rayos del sol

T - 10: W 4, B 3, G 3

The only colours used here are black, white and green, in an interesting distribution. All three references to black come in the first half, and two of them are foregrounded - '45C negros gajos del rozado (inversion) and 45D un velo de densa tiniebla, where not only is the emotive word tiniebla used, but it is qualified by the word densa. The use of black here suggests the conventional approach to the idea of death, for which we have already been prepared by the subtitle - 'Réplica del hombre muerto' - and by the parallel of the fallen tree trunk, preceding the description of the fallen man. After that the references to green, the colour of life, appear, interspersed with references to white. In the end it is white alone that dominates. Here there seems to be no trace of Quiroga's frequent association of white with evil, since these references come at the end of the story, where the emphasis has been changed from death to life. The rays of the sun help to achieve the obra de renovación vital (47C).

In 45C negros gajos del rozado it may be that the branches are black as a result of the fire. On the other hand, this may be yet another reference to black vegetation.

In this story the pattern formed by the references to colour clearly helps to illustrate the meaning, and Quiroga uses the colours here with their conventional associations, not his own personal symbolism.

TABLE OF COLOUR MENTIONS AND RANGE

<u>Story</u>	<u>Total</u>	<u>Range</u>	<u>Distribution</u>
1	1	1	B 1
2	4	1	R 4
3	0	0	
4	4	3	B 1, R 1, Y 2
5	0	0	
6	0	0	
7	3	1	W 3
8	3	1	B 3
9	8	4	W 4, B 1, R 1, Y 2
10	24	6	W 17, B 3, Y 1, Blue 1, C 1, P 1
11	1	1	Blue 1
12	8	3	W 3, B 4, Y 1
13	4	2	W 3, B 1
14	8	3	W 3, B 1, Y 4
15	11	3	W 1, R 2, C 1
16	5	3	W 2, B 2, Blue 1
17	5	2	W 3, Y 2
18	13	4	W 5, B 5, R 2, G 1
19	7	4	W 1, B 4, R 1, P 1
20	9	4	W 1, B 3, R 4, Y 1
21	11	3	W 2, B 6, Pink 1
22	1	1	W 1
23	10	2	B 8, R 2
24	3	2	W 2, Y 1

<u>Story</u>	<u>Total</u>	<u>Range</u>	<u>Distribution</u>
25	14	9	W2, B 2, R 2, Y 1, Blue 3, G 1, P 1, Grey 1, Pink 1
26	2	2	B 1, Y 1
27	15	6	W 3, B 5, R 2, Y 2, C 1, P 2
28	22	6	W 9, B 4, R 4, Y 1, Blue 2, G 2
29	8	4	W 4, B 1, R 1, Y 2
30	12	5	W 2, B 6, Y 2, P 1, Pink 1
31	6	6	W 1, B 1, R 1, Blue 1, G 1, C 1
32	11	5	W 4, B 1, R 2, G 1, Pink 3
33	12	2	W 11, B 1
34	2	2	W 1, Grey 1
35	25	6	W 10, B 4, R 5, Y 2, G 2, Grey 2
36	9	6	W 3, B 2, R 1, Y 1, C 1, G 1
37	2	2	Y 1, Blue 1
38	12	2	W 9, B 3
39	5	3	W 2, B 2, G 1
40	10	2	W 5, B 5
41	13	4	W 3, B 2, R 7, G 1
42	13	2	W 5, B 8
43	23	7	W 5, B 7, Y 3, Blue 1, C 1, P 2, Grey 4
44	10	4	B 5, R 2, Blue 2, C 1
45	1	1	Blue 1
46	18	5	W 11, B 4, Y 1, Blue 1, Pink 1
47	39	8	W 13, B 15, R 3, Y 4, Blue 1, C 1, Grey 1, Br 1
48	7	5	W 3, B 1, R 1, Y 1, Blue 1
49	5	2	W 2, B 3

<u>Story</u>	<u>Total</u>	<u>Range</u>	<u>Distribution</u>
50	57	9	W 19, B 24, R 4, Y 5, C 1, G 1, P 1, Pink 1, Br 1
51	0	0	
52	26	7	W 10, B 3, R 6, Y 4, Blue 1, Grey 1, Br 1
53	7	3	W 3, B 3, R 1
54	14	2	W 7, B 7
55	9	5	W 2, B 4, R 1, Y 1, C 1
56	19	5	W 4, B 9, R 2, Y 2, Blue 2
57	42	4	W 28, B 5, Blue 8, P 1
58	41	7	W 4, B 8, R 18, Y 1, C 6, G 2, P 2
59	7	4	W 1, B 2, R 3, Y 1
60	4	2	W 2, B 2
61	17	5	W 4, B 4, R 4, C 4, G 1
62	14	5	W 1, B 10, Y 1, Blue 1, Grey 1
63	1	1	Blue 1
64	6	3	B 2, R 3, G 1
65	22	4	W 13, B 6, R 2, Blue 1
66	6	3	W 4, R 1, C 1
67	22	5	W 12, B 5, R 3, C 1, P 1
68	35	8	W 16, B 9, R 2, Y 1, Blue 3, C 2, Grey 1, Or 1
69	0	0	
70	6	1	R 6
71	40	7	W 17, B 13, R 3, C 3, G 1, P 2, Pink 1
72	5	4	W 1, B 2, R 1, Blue 1
73	21	5	W 4, B 9, R 1, Y 6, P 1

<u>Story</u>	<u>Total</u>	<u>Range</u>	<u>Distribution</u>
74	0	0	
75	60	9	W 15, B 19, R 10, Y 4, Blue 3, G 5, Grey 1, Pink 2 Or 1
76	22	5	W 5, B 11, R 3, C 2, G 1
77	12	2	W 8, B 4
78	10	2	W 6, B 4
79	17	4	W 11, B 1, R 4, Blue 1
80	39	5	W 25, B 9, Y 1, C 1, Br 3
81	13	5	W 7, B 1, R 3, Blue 1, C 1
82	19	2	W 14, B 5
83	0	0	
84	10	3	W 4, B 3, G 3

PART III

In order to bring together the factors that emerge as most frequently recurring in the different stories studied, lists have been drawn up in three sections, A, B and C, under the following headings:

A - Colour

Totals for individual colours
 Range and colour dominance
 Misiones stories and urban stories
 Qualification of colour references
 Colour yielding to black and white
 Black beside white
 Glare
 Negative white
 White rain
 Silver and gold
 Black

B - Pattern

Division of references according to function:

1. Preceding adjectives
2. Following adjectives
3. Nouns
4. Phrases
5. Verbs

Active participles

C - Other factors

Idiosyncratic use of colour

Preference for concrete terms

Impressionism

Symbolism

The cinema

Health and physical type

The statistics under each heading are followed by a discussion of their significance.

A - ColourTotals for individual colours

The 1062 references break down according to colour in the following way:

White	406
Black	314
Red	136
Yellow	63
Blue	38
Colour	33
Green	25
Purple	16
Grey	12
Pink	11
Brown	6
Orange	2
Total	<u>1,062</u>

The most striking thing here is the predominance of black and white, each accounting for far more than twice as many mentions as the next most frequently named colour, red, and the two together yielding a total of 720, as opposed to the 342 of all the other colours added together. It could almost be said that colour references could be divided into three approximately equal parts, consisting of black, white, and the other colours. This immense preponderance of black and white is not what one would expect from a statement such as that of Andreetto in the article quoted in the Introduction, when he speaks of Quiroga's 'exuberancia cromática extraída de la inagotable paleta que es la naturaleza'. He is referring specifically to No. 41, 'Una bofetada', and No. 27, 'A la deriva', both of which have a larger proportion than usual of colour references. While this 'exuberancia cromática' is an indisputable fact in these two stories, as in a number of others, it is nevertheless not the dominating aspect of colour as used by Quiroga in the six collections under discussion, as the above statistics go to show.

Range and colour dominance

A count of the number of colours mentioned per story gives the following list:

<u>Number of colours</u>	<u>Number of stories</u>
0	7
1	9
2	17
3	11
4	12

<u>Number of colours</u>	<u>Number of stories</u>
5	13
6	6
7	4
8	2
9	3
	<hr/>
	84

If put into graph form the figures would show a pretty normal curve, with the exception of the abnormally large entry which represents the two-colour stories. This is accounted for by the number of stories with only black and white - eleven out of the seventeen in this group. The fact that it is the black and white combination that breaks the otherwise regular distribution is not without significance.

Of the seven stories with no colour mention, three belong to the very early stories, and none to the Misiones group.

Of the nine stories with only one colour mentioned, four refer to that colour more than once, and these I have included in the category of single colour dominance, that is, stories in which one colour stands out significantly. It is difficult to set up a hard and fast rule for inclusion in this group, since numerical values alone do not always lead to significant conclusions. For example, if we take the criterion for single colour dominance as half or more of the total number of references, we are forced to include stories such as No. 17, 'Un idilio', where, in a story of over 7,000 words, there are three references to white and two to yellow. To refer to this as a story

dominated by white would be manifest nonsense. And yet such a criterion would not only be necessary to include stories such as No. 30, 'La reina italiana', with six black out of twelve, but would in fact fail to include No. 28, 'El alambre de púa', where, although white has only nine out of twenty-two references, it plays a significant and dominant part. I have therefore taken as the criterion for single colour dominance in stories with more than one colour mentioned, a minimum of half the total references, provided there are at least three references to the colour in question, or else at least four references to one colour, provided that this number is at least equal to the range of colour within the story concerned, (e.g. No. 20, 'El divino', with a total of nine, a range of four, and four references to red), and also provided that the colour in question plays a significant part in the development of the story, as it unquestionably does in 'El divino'.

This proviso about significance is necessary in order to be able to exclude from the single colour dominant list No. 42 'La meningitis y su sombra' and No. 78, 'El puritano', since it is the combination of black and white that is significant here, and not either of the colours by itself.

Working on the above carefully balanced, but I hope not precarious, criteria, the list of single colour dominant stories is as follows:

2	7	8	9	10	13	15	19	20	21	28	30
35	41	46	57	58	62	66	67	70	79	81	
Total = 23											

These data break down in the following manner:

White:	7	9	10	13	23	35	46	57	66	67	79	81	Total	12
Black:	8	19	21	30	62								Total	5
Red:	2	15	20	41	58	70							Total	6

Two colour dominance

Again the criterion of significance for the action of the story has been invoked, and the following list emerges:

Black and white

(no other colour mentioned)

13	33	38	40	42	49	54	60	77	78	82	Total	11
----	----	----	----	----	----	----	----	----	----	----	-------	----

Black and white

(other colours mentioned)

12	18	39	53	65	80	Total	6
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Black and red:	23	Total	1
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Total for all three groups - 18

Entries in the second group belong to stories where the references are to black and white with a maximum of three other colour references, with the exception of No. 80, 'El vampiro', where there are five references to colours other than black and white, but these account for such a small proportion of the total number of references (39), that it was decided to include this story too.

Combinations of more than two colours have not been considered from the point of view of colour dominance, since no cases have been found in which three colours can be said to predominate.

From the above data we can see that white is the colour most frequently used to dominate, and it reappears in seventeen of the eighteen

stories with two colour dominance. In a great many cases the presence of white is related to the negative values attributed to it, and which have already been pointed out frequently in Part II. The use Quiroga makes of colour dominance is closely related to his symbolic use of colour, and this will be discussed later.

Misiones stories and urban stories

One thing that emerges from even a casual reading of the stories is that there seem to be more colour references in the Misiones and other jungle stories than in those with a more urban background. I consequently divided the stories into these two groups, and added up the number of references for each category. Under the Misiones heading I have included all stories set in the jungle, as the vast majority of these are specifically set in Misiones, and the few set in El Chaco or other tropical parts have far more in common with the Misiones stories than with the others. No. 63, 'El león' and No. 72, 'La señorita leona' are borderline cases, but they have been placed in the urban group, since the main point of both stories is the way society behaves, especially in its attempt to take over and emasculate the wild creatures.

A list of the stories in each of the two categories follows:

<u>Misiones</u>	10	12	14	16	18	19	20	21	22	24	26	27	28	29
	30	32	35	36	41	43	44	46	47	48	50	52	54	55
	56	58	59	60	61	62	68	71	73	75	76	81	84	
	Total 41													
<u>Urban</u>	1	2	3	4	5	6	7	8	9	11	13	15	17	23
	25	31	33	34	37	38	39	40	42	45	49	51	53	57
	63	64	65	66	67	69	70	72	74	77	78	79	80	82
	Total 43													

As can be seen, the 84 stories divide almost exactly equally into the two categories. But an examination of the colour references in each section gives a very different picture. Out of the total 1,062 references, 712 belong to the Misiones group, 350 to the other. That is to say, the average number of references per story is over 17 in the first group, and just under 8 in the other, a proportion of just over two to one in favour of the Misiones stories.

As it can be argued that these figures are meaningless unless the length of the stories is taken into account, since the greater number of references in the Misiones stories might merely be a reflection of greater length in the stories themselves, I divided them into long and short, taking 3,500 words as the dividing line, this being the limit that Quiroga himself sets in his article 'La crisis del cuento nacional', where he says: 'La extensión de 3.500 palabras ... puede considerarse más que suficiente para que un cuentista se desenvuelva en ellas holgadamente' (Quiroga, 1928:94).

The following figures were obtained:

(The underlined numbers represent Misiones stories.)

<u>Short</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>	<u>15</u>	<u>16</u>
	<u>19</u>	<u>20</u>	<u>21</u>	<u>22</u>	23	<u>24</u>	<u>26</u>	<u>27</u>	<u>29</u>	<u>30</u>	<u>32</u>	33	34	37	38
	39	<u>41</u>	45	<u>46</u>	<u>48</u>	49	51	<u>56</u>	<u>59</u>	<u>60</u>	<u>62</u>	63	66	69	70
	72	78	<u>81</u>	82	83	<u>84</u>									

Total 51 (Misiones 22, Urban 29)

<u>Long</u>	<u>10</u>	<u>17</u>	<u>18</u>	<u>25</u>	<u>28</u>	<u>31</u>	<u>35</u>	<u>36</u>	<u>40</u>	<u>42</u>	<u>43</u>	<u>44</u>	<u>47</u>	<u>50</u>
	<u>52</u>	<u>53</u>	<u>54</u>	<u>55</u>	<u>57</u>	<u>58</u>	<u>61</u>	<u>64</u>	<u>65</u>	<u>67</u>	<u>68</u>	<u>71</u>	<u>73</u>	<u>74</u>
	<u>75</u>	<u>76</u>	<u>77</u>	<u>79</u>	<u>80</u>									

Total 33 (Misiones 19, Urban 14)

From this we see that the Misiones stories are almost equally divided between short and long (22 and 19 respectively), while the urban stories tend to be better represented among the shorter ones. This slight imbalance, however, is compensated by the fact that of the five stories with more than 7,000 words, only one, No. 50, 'Anaconda', belongs to the Misiones group. (The others are Nos. 17, 25, 42 and 53, all urban). It is also significant that none of the stories with no colour mention belong to the Misiones group. Also, if we exclude references to black and white, we find that of the 342 references to colour proper, 255 belong to the Misiones group. That is, three out of four of the references to colour proper are to be found in the Misiones group.

These figures, then, go to confirm the impression that the Misiones stories have a far larger share of colour references.

In trying to find a reason for the correlation between the Misiones stories and the use of colour it is worth remembering what was said in the comments after No. 49, 'Tres cartas...y un pie'. The really important difference between these two types of story seems to lie in Quiroga's attitude to his characters. Broadly speaking, in the Misiones stories he is in sympathy with them, while in the others he is not. And because of the rapport he feels with the former he describes them more fully, more exactly painting them as they are, colour included. They are not just puppets acting out a situation, but people who interest

him, and so he wants to get them down as they are. We have already found that in No. 50, 'Anaconda', the majority of colour references were devoted to the description of the snakes, the true heroes of the story. In the same way the people, places, and way of life of Misiones merit his faithful description, while the rather puppet-like fashionable characters of No. 42, 'La meningitis y su sombra', for instance, do not. In the Misiones stories he is describing what he has actually seen and lived with; in the others, what he has imagined in the way of a hypothetical situation. For the urban stories fall into three categories, all of them speculative: 1. Stories concerned with love, sometimes dealing with the difficulties which society places in the way of the lovers - e.g. No. 64, 'Silvina y Montt' - sometimes depending on a somewhat piquant conjunction of circumstances - e.g. No. 17 'Un idilio', No. 42, 'La meningitis y su sombra'. 2. Stories concerned with the supernatural or with abnormal mental states - e.g. No. 77, 'Más allá', No. 79, 'El conductor del rápido'. (There is, of course, some interest in these matters in the Misiones stories too - e.g. No. 84, 'Las moscas', No. 10, 'La insolación'.) 3. A small number of stories of a moralizing nature - No. 3, 6, 11, 61, 63, 66, 69, 72). The three early ones, Nos. 3, 6 and 11, differ from the others in that they are merely a damaging statement about certain aspects of Christianity. They lack the hortatory element which is present, explicitly or implicitly, in the others of this group; but they form a coherent whole with the rest of the group insofar as they are all of a clearly moralizing tendency. This group of stories is particularly low in colour references - a total of thirty-one for the eight stories, which gives an average of less than

four per story, that is, less than a quarter of the proportion found in the Misiones stories. More than half of these references among the moralizing stories occur in the one, No. 61, 'La patria', in which the nature of colour and the relationship of one colour to another are under discussion.

As was said above, in the Misiones stories Quiroga is describing what he has actually seen, as was demonstrated in the Introduction, where the autobiographical element was discussed. From his letters, from his articles, from a visit to the place itself, it is clear that he was describing the people and events of his daily life in San Ignacio. (Juan Escalera, the son of Quiroga's neighbour still lives in the house next to the one Quiroga built, and still points out the things and places of interest in connexion with the stories, including the enormously tall tree which is supposed to have given Quiroga the original idea for No. 47, 'Un peón'; the bocayás which appear in the same story are also pointed out.) And many of the stories contain autobiographical elements - the frequent references to the widowed father with his young children, the adventures in the home made canoe, the troubles of the jefe del Registro Civil, to name but a few. As against all this it could be argued that Quiroga spent his early youth and many years of the rest of his life in an urban society, both in Buenos Aires and in Uruguay, and that his experiences there were as valid as those of Misiones. It would be pointless to deny this. What I am maintaining, however, is that his experiences of city life, while as truly his own as the Misiones ones, seem to have been less fruitful for him artistically, since they have left little visible trace in his world, in the way of concrete detail.

Compared with the Misiones stories, the social ones are almost entirely lacking in background. Situations seem to take place more or less in the void, among characters whose appearance is seldom described in even the sketchiest of terms. This was already remarked on in the comments after No. 40, 'La llama', where the girl's eyes, given all possible importance as the mirror of her extraordinary soul, never once have their colour mentioned. In the same way the girl in No. 70, 'Una conquista', is described as 'lindísima', but we are given no particulars. Any beautiful girl will do. She is not an individual. Compared with the description of Van-Houten, where even the colour of his empty eye socket is given, these other figures are as insubstantial as shadows. One exception to the lack of individuality of the characters in the urban stories is No. 25, 'Una estación de amor', where both the heroine and her mother are described at some length. But then this story is largely autobiographical, relating as it does the affair Quiroga had in his youth with María Ester Jurkowski, and this brings it more into line with the Misiones stories.

The Misiones figures live in a real, three dimensional coloured world, a world in which Quiroga himself chose to live, and with which he identifies. Hence the superior 'reality' of these descriptions.

The fact that Quiroga's sympathies were with the way of life to be found in the monte rather than in the city is testified to on numerous occasions in his writing. In Pasado amor there is a passage that describes the sense of affinity with nature felt by the principal character.

La naturaleza de Morán era tal, que no sentía nada de lo que una separación total de millones de años ha creado entre la selva y el hombre. No era en ella un intruso, ni actuaba como espectador inteligente. Sentíase y era un elemento mismo de la naturaleza, de marcha desviada, sin ideas extrañas a su paso cauteloso en el crepúsculo montés. Era un cinco-sentidos de la selva, entre la penumbra indefinida, la humedad hermana y el silencio vital (Quiroga 1927:16).

The links between Morán and Quiroga himself as regards the outward circumstances of their lives are such that it is impossible not to assume that Quiroga is here describing a characteristic which he himself possessed. A little later in the same novel he refers to the 'instinto racial de su naturaleza' (Quiroga 1927:18), referring to Morán's deep-seated need to cultivate the soil.

To Martínez Estrada he writes of the 'divina armonía de vivir en paz con la verdad agreste' (Martínez Estrada 1968:138), and in a letter to Isidoro Escalera, writing of his impending return to San Ignacio, he says: 'Ya no puedo estar más sin Misiones' (Quiroga 1971:56).

Life in the monte he has come to regard as something necessary to him. The following year, still looking forward to the long delayed return, he writes to Escalera again, to say that he will come at the end of the year, and this time it will be for good. In the words that follow we see both his joy at the thought of returning to Misiones and his distaste of city life: 'Yo estoy que vuelo con esa perspectiva. Lo cierto es que cada día que pasa me pesa más la vida urbana' (Quiroga 1971:62).

Many similar remarks are to be found throughout his correspondence, as, for instance, his recommendation to Martínez Estrada that he should try to 'arrancarse de la hidra urbana' (Martínez Estrada 1968:104).

The other world, far from the monte and its way of life, the social world inhabited by shadows rather than what Quiroga felt to be real human beings, tends to be described in more shadowy colours, or in none at all. In the comments after No. 53, 'Miss Dorothy Phillips, mi esposa', the world of dreams and the waking world were distinguished as far as colour goes, black and white being by far the more usual appearance of the dream world. And the mainly speculative creatures that inhabit this dream world of the social stories in their urban setting are fittingly lacking in colour. They are hypotheses, not human beings, the necessary pawns with which to work out an imaginary situation. Their appearance, the details of the world in which they move, are irrelevant. What matters is their place in the action.

Qualification of colour references

So far we have been dealing entirely with the difference between one colour and another. But we must also consider the question of differentiation between one shade and another. In many authors this is a very important matter. Here again Quiroga can be seen to follow a line of his own, with remarkably few references to different shades. There follows a list of all colour references modified by the use of a suffix, or with the addition of some qualifying word, such as claro. (The use of an augmentative such as muy, of which there are very few cases, has already been dealt with in the comments following No. 25).

10: 71A en costras blanquecinas

73D la tierra blanquizca

20:110B en escarlata viva

- 25: 22C con tonos verdosos
- 26:107B con miserables bananitas, negruzcas
- 27: 65A pisó algo blancuzco (see note under No. 27)
- 28: 80A el rojizo bananal
- 29: 40B en fúnebre mar amarillento
- 31:133B naranjos blanquecinos de diaspis
- 32:119D la línea blanquecina de una viga
- 112C madera de lomo blanquecino
- 123A la veta sanguinolenta
- 35:107C del verde claro
- una blancura amarillenta
- su agua verdosa
- 111C con su amarillenta luz de manguante
- 43: 37A lívida sombra de los murallones
- C el gris lívido del río
- 44:128B tenía la cara rojiza
- 47:331D planchas negro-azuladas
- 48: 53C pantalón rojizo
- 50: 9B la línea rojiza de sus costados
- 52: 60B un amarillo lívido de eclipse
- 71A el humo rojizo
- 55: 84A un agujero negruzco
- 56: 50D que tenía el blanco de los ojos casi azul
- 58:123B el reflejo verdoso
- 59: 72C sombras amarillentas
- 65: 72A le penumbra rojiza del palco

68: 75B regueros blancuzcos de agua

71: 24A líneas violáceas

lívida luz

73:107C aquel cáustico barro amarillento

75: 18B viajes cocodrilos rojizos

Total 34 (Suffix 26, qualifying word 7, two colours hyphenated 1)

Considering the large number of colour references (1,062), there are remarkable few cases in which Quiroga qualifies the colour, and when he does so he prefers to use a suffix (26 cases out of the 34). Of the qualifying words he uses the most frequent is lívido, which appears four times.

Story No. 20, 'El divino', is one of the cases where Quiroga has been at pains to specify shade. 110B la seda punzó en escarlata viva - the silk is not only described as punzó, but further specified as escarlata, which in its turn is described as viva. In addition Quiroga refers on two other occasions to the redness of the kite - 110A un pliego de seda roja and 110C estandarte de satiné punzó, as if offering a supplementary explanation of its attraction for its primitive beholders. Not only does it have the quality of flight, but also the brilliance and vitality of its colouring mark it out as divine (see comments after No. 20 in Part II). It is usually only when the action of the story requires it that Quiroga distinguishes between one shade and another, hardly ever describing shade for its own sake. In 35:107C pasó del verde claro a una blancura amarillenta the carefully graded changes in colouring are an illustration of the muerte progresiva de cuanto era brotación primaveral mentioned in the previous sentence. If we look as well at the words

negrura desolada in the same sentence we can see the whole cycle of destruction exemplified in the three qualifying words claro, amarillenta and desolada. (Desolada is not included in the list of qualifying words above, since it does not refer to the degree of blackness).

This apparent reluctance to attenuate colour by qualifying it in some way has an interesting counterpart in the way Quiroga sometimes describes a colour against a background of itself. In 2:93A asomaba por entre la sangre una lengüita roja is an example, but others are to be found, and will be listed and discussed later. In all of them Quiroga seems to be exploring the possibility of seeing contrast even in a single colour. Quiroga's use of qualifying elements in the treatment of colour, then, seems related to his tendency to polarization, which leads him to pay scant attention to this aspect, while on some occasions, as we have just seen, he exploits the idea of shading within one colour in order to show contrast rather than gradation.

Colour yielding to black and white

One of the characteristics found in many of the stories was the tendency for references to colour proper to disappear as the story progresses, leaving nothing but black and white references for the final part. Seventeen stories have been found with this characteristic. They are the following:

Nos.	9	12	16	21	23	30	36	46	47	50	55	56
	65	68	71	72	81							

This fading out of colour has already been mentioned in the comments on the stories concerned, where it was equated with a focusing of attention on the action of the story rather than on the accompanying

details. In addition to the concern for pattern which this insistence on the line, or outline, of the action implies, it is an example of the great importance Quiroga attaches to the black and white presentation of the world.

Black beside white

One of the manifestations of this constant exploitation of the use of black and white is the way in which Quiroga frequently mentions the one in close proximity to the other, as if he viewed them not as two separate entities, but rather as the two elements which go to make up one immensely important entity, that is, contrast. Twenty-one stories show this technique, and it is used on more than one occasion in some of them. The stories concerned are the following:

9	12	13	18	19	20	25	42	47	50	54	55	57
65	71	76	77	78	80	81	82					

As has already been stated, Quiroga tends to polarize things, colours included, and this polarization provides ample material for the exploitation of contrast. Not only in connexion with the idea of contrast, however, but also in relation to the use of different shades of colour, can be seen the significance of black and white in Quiroga's view of the world. This reduction of colour to the extremes of black and white is the very negation of a concern for nuance. In El Desterrado Rodriguez Moncal refers to the incident described by Delgado and Brignole which occurred during a journey up the Paraná made by Quiroga with his friends the artist Giambiaggi and the author Julio J. Payró. Quiroga listened for some time while his friends discussed the varying shades of light and colour, only to break out in the end with the words: 'Los pintores

dirán todo lo que quieran, pero para mí eso es negro y blanco' (Rodríguez Monegal 1968:239). And that indeed is how he has repeatedly described this scenery in his stories. Black and white is also the medium Quiroga chose for the illustration of Pasado amor (1927), the most luxuriously presented of all his books, with wood engravings of the Misiones landscape by Giambiaggi. We also know that Quiroga himself drew (Rodríguez Monegal 1968:208), and in the little book Genio y figura de Horacio Quiroga there is a reproduction of one of these black and white drawings (Rodríguez Monegal 1967:39).

This polarization, so clearly illustrated in the continual references to black and white, is regarded by Bratosevich as 'una forma de su hiperestesia' (Bratosevich 1973:148). The whole subject of hyperaesthesia will be dealt with at the end of Part III. At present I merely wish to draw attention to the link between this 'exasperación', to give it the name used by Bratosevich, and the black and white vision of the world. It is all a matter of extremes. Whether one considers this tendency to take things to extremes as a handicap or as an advantage depends on one's point of view. With Quiroga, at any rate, it seems to be something he considers desirable, in spite of the price that has to be paid. As he says to Martínez Estrada in a letter dated 13 December 1935: 'Componga, amigo, con el entusiasmo con que escribía. El asunto está en arder' (Martínez Estrada 1968:97). No half measures, no muted shades; not nuance, but chiaroscuro. For Quiroga the world was, and perhaps even ought to be 'negro y blanco', and this is how he chose to present it in his writing. That this was a deliberate choice and not the result of an inability to paint it any other way is, I think, proved by the skill

with which he uses a wider range of colour when he so desires. But the question of deliberate limitation of means is one to which we shall return in more detail later on in Part III in the discussion of the influence of the cinema on Quiroga.

Connected with polarization and exacerbation is the tendency to see white as dazzlingly white, black as deeply black. The most obvious example of this tendency is to be found in the very large number of references to glare.

Glare

All references to glare and dazzle have been included in this heading, be they attached to the idea of light or to that of whiteness. References occur in 30 out of the 84 stories, and in many they occur frequently. A list follows, showing the number of the story in which this occurs, and, in brackets, the number of references per story:

7(1)	10(9)	12(1)	14(2)	15(1)	21(1)	28(5)	29(1)	35(2)
41(2)	43(1)	46(4)	47(3)	50(2)	52(9)	53(2)	54(3)	57(4)
59(1)	65(3)	67(9)	68(9)	71(10)	73(2)	75(5)	76(1)	78(1)
79(5)	80(2)	81(6)						

Total 30 stories (107 references)

As can be seen, this gives a total of 107 references to glare, that is, just over one tenth of all the references to colour. We are therefore dealing with something that, consciously or unconsciously, had great importance for Quiroga, and it is essential to try and understand the significance of this concept in his work.

On the one hand it ties up with the idea of hyperaesthesia, and in this respect it will be discussed more fully later on. On the other hand it has obvious connexions with the negative image which Quiroga gives to the colour white, and which we shall be looking at directly. But before that, it is worth pointing out that Quiroga can, exceptionally, associate the idea of a shining, or even dazzling light, with positive concepts. Once again it is in his correspondence with Martínez Estrada that we are given an illuminating glimpse into his inner world. Referring to himself and to his friend he says: 'Somos usted y yo, fronterizos de un estado particular, abismal y luminoso como el infierno' (Martínez Estrada 1968:113). In a previous letter he had already said: 'Bueno, querido Estrada: ya sé que andamos buscándonos las manos como amigos enceguecidos' (Martínez Estrada 1968:94). In both cases the idea is used to describe a quality that he and his friend have in common. This 'estado particular' may be reminiscent of hell, but it is the necessary condition of their being what they are. In the second quotation it is not easy to see what the word 'enceguecido' refers to. Does it refer to some external impediment which separates the friends, who nevertheless will yet find each other, 'buscándonos las manos'? Or is each dazzled by the brightness of the other? Whatever the interpretation, it is clear that in these two quotations the idea of brightness is also associated with two very precious things - the affinity that joins the two friends, and the concept of intensity. As was quoted above, 'el asunto está en arder' (Martínez Estrada 1968:97).

But even though we do find these few not wholly negative references to dazzle, there can be no doubt that the vast majority of such mentions are connected with the negative value attributed to white, which has been

pointed out repeatedly in Part II.

Negative white

It would hardly seem necessary to establish the fact that white is generally taken as a symbol of purity, virginity, innocence, and other similarly praiseworthy qualities. As an instance of the positive connotations attached to this colour, however, I should like to refer to the work of Rubén Darío, since not only do we find in it outstanding examples of this use of white, but also because we know that Quiroga, an ardent admirer and emulator of the modernista school in his youth, was well acquainted with Darío's work. Two examples leap to the mind at once. One is the use Darío makes of the colour white as a symbol of purity and virtue in 'El reino interior'; the other is the ubiquitous swan. Salinas comments on this use of white as a symbol: 'Lo blanco, superando su simple valor para los ojos, debe traducirse casi siempre en la poesía de Darío como aspiración a la pureza, y místico anhelo de inocencia. Parece, pues, legítimo el contar entre las significaciones dadas al ciané por Darío la de ser símbolo de lo puro, ideal' (Salinas 1949:57).

Now, in Quiroga we find the following stories with negative references to white, many of them multiple:

7	10	12	13	15	17	21	28	29	35	38	41
43	46	47	50	52	53	54	55	57	59	65	67
68	71	73	75	76	77	78	79	80	81	82	

This gives a total of 35 stories, with 138 negative references to white. This is far too large a number to be ignored. One cannot help coming to the conclusion that Quiroga has taken the usual, well

established symbolism attached to white, and reversed it. Whether this is to be interpreted as a repudiation of modernista standards (and even the briefest look at the vast majority of the stories under review makes it clear that he did indeed come to repudiate his earlier modernista ideals) or whether another reason can be found is an interesting point. One line of approach will be examined later when dealing with the question of health and physical type, and this possibility is very much tied up with the question of glare already discussed. Whatever the reason for it, the whole question of the negative associations Quiroga attaches to white is closely linked to the subject of symbolism, and to this I shall be returning shortly.

As a subdivision of the stories which illustrate the negative connotations of white there is the group which associates white with insanity, and which is made up of the following stories:

38 67 79 80 81

Comments on this particular negative association attached to white have already been made following each of the stories, and nothing need be added here beyond pointing out this common trait. It must also be pointed out that madness is a subject Quiroga refers to on quite a number of occasions, not always accompanied by the association with white.

White rain

Another example of the use of white that must be mentioned is the repeated reference to white rain. This occurs in the following stories:

32 36(2) 43 46 54(2) 68 75(3)

That is, a total of seven stories, with eleven references in all.

It could be argued that these references should be included among the negative ones, since the whiteness indicates a certain ferocity on the part of the rain. It seems equally likely, however, that this is not so much the intention (after all, in No. 75, 'El regreso de Anaconda', the intense rain is a longed for blessing), but rather that Quiroga was concerned to paint as realistic a picture as possible of the rain, and that he introduces the idea of colour in his description in order to render the force and almost solidity of the rain as it falls with tropical violence. The rain is a material force, and Quiroga draws our attention to this fact by endowing it with colour - usually white, but on two occasions blue - 46:57A un toldo azul de lluvia and 68:87B al sector del cielo... hinchado de agua azul, where agua is being used with the common colloquial meaning of rain.

Silver and gold

Still connected with white is the idea of silver, since plata and plateado have been taken as references to white. The list that follows shows all references to either silver or gold when used in a colour related way. Since these have not received much comment so far, they are listed in full.

9:64D esa hoja de oro

56A frío reguero de plata

10:69C del cielo plateado.

70C dorados al sol oblicuo

72D la noche plateada

12:76A plateado de peces muertos

- 20:19C la loma se doraba
 27:68B en pantalla de oro
 C sobre el río de oro
 28:80D la mañana de oro
 30:48B aquellas bandas...no eran doradas
 43:37A el gran río...plateado
 41B olas de oro
 47:40B de color oro. Negro y oro
 44D reguero de plata
 50: 9C bandas de oro
 Urutú Dorado
 10C Urutú Dorado
 52:73A el reflejo de oro
 55:82A costurones duros y plateados
 75:14B ojos de oro
 17A como plata oxidada
 30A al sol naciente que doraba el estuario
 80:43A las cortinas...doradas por el fuego
 Total 25 (gold 17, silver 8)

There are more than twice as many references to gold as to silver. The noun oro usually gives an impression of colour as well as richness and beauty, as in 9:46D esa hoja de oro (see comments under No. 9), 27:68B en pantalla de oro, 27:68C sobre el río de oro, 28:80D la mañana de oro. In 52:73A it is used as a metaphor for oranges (see comments under No. 73). As a verb, however, it usually refers to light -10:70C

dorados al sol oblicuo, 20:109C la loma se doraba, 75:30A al sol naciente que doraba el estuario - but on one occasion Quiroga uses it to describe the action of fire -80:43A las cortinas...doradas por el fuego. This is, however, the only negative use he makes of the idea of gold.

Although there are only 8 references to silver there is quite a variety in the ideas it evokes. On some occasions it represents the cold light of the moon -9:66A frío reguero de plata, 18:72C la noche plateada, 47:44D reguero de plata - and of the early morning - 10:69C del cielo plateado. But it is also used to describe the gleam of the river - 43:37A el gran río...plateado; and again, referring to a stream this time, it is used to describe the water when it is full of dead fish -12:76A plateado de peces muertos. In this much more material image we are reminded of the scales of the fish, while in 75:17A (la lluvia) ...como plata oxidada the material rather than the ethereal quality of silver is again suggested in the simile. The quality of hardness as well as that of colour is suggested in 55:82A costurones duros y plateados (see comments under No. 55).

On some occasions phonic values may also have played a part in the choice of these words - for instance, alliteration in 12:76A plateado de peces muertos. Oro may have been chosen rather than amarillo because of phonic values in a phrase like 43:41B olas de oro, where both rhythm and alliteration combine with the visual image. In 9:64D esa hoja de oro owes as much of its effectiveness to rhythm and alliteration as to the consecrated associations attached to the idea of gold, as does the description of the eyes of the tucans -75:14B ojos de oro.

These few examples serve to show that when he uses the often stereotyped images of gold and silver Quiroga does not merely accept them as a stock comparison, but exploits the range of association of which each is capable.

Black

We now move to the opposite end of the spectrum, to examine black, the colour that receives the second largest number of mentions. On the whole Quiroga's treatment of black is fairly orthodox, and he frequently connects it with death or sorrow; but there are occasions on which an opposite interpretation can be helpful, as in No. 21, 'La miel silvestre'. There are three principal ways in which Quiroga used this colour that are worth considering. The first of these is the way in which he describes a black object seen against a black background. This occurs in the following stories:

23 29 44(2) 47 50 58 61 65

Altogether eight stories, with nine instances of this use of black. In addition there is an example of the same thing happening with red in No. 2, 'La lengua', and with white in No. 47, 'Un peón'. The interesting thing about this use of one colour seen against a background of itself is the fact that it does not seem to represent an interest in shade or nuance, but rather it is a case of bringing out a contrast.

In addition to this use of black against black we find the conjunction of the two clearly contrasted colours black and red. This occurs in the following:

23 29 44(2) 47 50 58 61 65

In most cases this combination of colours is connected with violence in some form or other in the action.

The third point of interest about Quiroga's use of black is the number of references to vegetation as black. Since most of these have been pointed out already it should be sufficient to list only the number of the stories in which they appear.

10(3) 12(2) 13 27 30 50 54 76 84(7)

As was stated in the notes in Part II, it is not clear whether the negros gajos of No. 84 are a reference to the blackness of the vegetation or to the effects of the fire. In addition to these examples there is also one in Historia de un amor turbio (Quiroga 1908:35). These frequent references to vegetation as black may well be connected with Quiroga's tendency to polarize. It would seem that the darkness matters more to him than the greenness precisely because it forms a better contrast with its opposite, white, than does any other colour.

B - Pattern

Division of references according to function

This part is divided into five sections, details of which are given below. Since the references to colour discussed here are the same as those that appear in Part II, there is no need to justify the inclusion of any of them on colour grounds, as this has already been done. There is, however, some explanation necessary as to what criteria have been used in deciding which section to place the references in. As all have already been given in numerical order of Story in Part II they do not appear in the text at this point, but can be consulted in the Appendix in the five sections described as follows:

Section 1 - Preceding adjective

All adjectives which precede the noun they qualify have been listed here.

There are only two occasions on which Quiroga uses a preceding colour adjective according to the strictest rules laid down by the authorities, (see section on Pattern at end of Part I), that is, when it represents an inseparable quality of the thing it describes. They are 61:116B con la roja sangre de tu corazón and 80:39A en huesos y blanca cal. Two borderline cases are 27:60C negros bloques de basalto and 56:54B negros islotes de basalto. In the two latter the same technique is used. The bloques and the islotes are made of basalt, which is inherently black. Had the adjective been applied to basalto it would unquestionably have been expected to precede it (see RAE 1973:para.3.9.3.-b). By transferring the adjective negros to bloques and islotes, which are not necessarily black, Quiroga has put it in an ambiguous position. The reader is likely to be left with a question in his mind as to whether this is or is not the expected place for the adjective - which is as good a way as any other of giving it prominence. In 27:60C negros bloques de basalto the phrase is also highlighted by the alliteration bloques de basalto which this inversion foregrounds.

In all the other cases in the list it has been taken that the inversion implies foregrounding.

In some cases the reasons for placing the adjective before the noun may not be purely to foreground the adjective, but because of some other element attached to the noun - 1:55D negros esqueletos errantes, 35:116C con su amarillenta luz de menguante. In others it may be a case

of rhythm - 35:111D el negro cementerio de árboles quemados (see Gili Gaya: 'En la actualidad se procura explicar el fenómeno [de la anteposición y de la posposición] por motivos de estructura sintáctica y rítmica' (Gili Gaya 1961:para.164)). It may be to establish a particular pattern, as in 46:57A un blanco rollo de viento...arrastrando un toldo azul de lluvia, in this case chiasmus. In the majority of cases, however, there appears to be no reason for the inversion other than the foregrounding of the adjective itself, and one must conclude that Quiroga is using this deliberately as a stylistic device.

Among the colour adjectives foregrounded in this way the proportion of black is very high indeed, as is also that of white, though to a lesser extent. Of the seventy-five cases encountered, forty are black, twenty-one white, and a total of fourteen accounts for all the other colours. Thus black and white together account for sixty-one of the seventy-five cases. This is in accordance with the overall colour distribution already shown, where far more than half of all the colours mentioned belong to the black and white category. It is interesting to note, however, that the relative frequencies of black and white are reversed here, white predominating in the overall count. This point will be discussed after the other four sections have been explained.

Section 2 - Following adjective

Here we have adjectives immediately following the noun - 75:19B sus aguas rojas - and those separated from it by a comma - 10:70C los perros, dorados al sol oblicue - or by a word or phrase - 9:65D el cielo, ahora iluminado. This section also includes adjectives used predicatively -

10:75D el cielo estaba blanco. The unifying factor in all these cases is that in all of them the adjective follows the noun it qualifies. This also means that in the vast majority of cases the adjective is not foregrounded, or at least, not foregrounded merely in virtue of its position.

A decision had to be taken about past participles, as these could be regarded as either verbs or adjectives. Where the verbal connotations are clear, as in 12:75A amanecía plateado de peces muertos [el riacho], I have classified the past participle as a verb. Where, however, it fulfils a purely adjectival function as in 10:69C la calma del cielo plateado, it has been listed among the adjectives.

Section 3 - Nouns

In this section are included nouns with a characteristic colour when used in a colour related way, as in 15:54D vio en el piso un mar de sangre, and substantivized adjectives. Gili Gaya says of the latter: 'Toda cualidad considerada en abstracto y no atribuida por consiguiente a ningún ser, se convierte en un concepto sustantivo, el cual puede expresarse...substantivando el adjetivo por medio del artículo, o de un adjetivo determinativo, como ya es sabido' (Gili Gaya 1961:para.168). An example is 50:23B de un hermoso verda. In the same section Gili Gaya goes on to say: 'Para que la substantivación se produzca no es indispensable que el adjetivo vaya acompañado del artículo. Basta con que desempeñe en la oración cualquiera de los oficios...propios del sustantivo, o sea: sujeto, complemento directo y término de una preposición, '(Gili Gaya 1961: para.168). This means that a case such as 9:64B lo pintaban de amarillo must also be included as a noun.

Section 4 - Phrases

In this section have been included references to colour where the colour element is not represented by one word only. Thus we have two main groups, the first containing the word color followed by the name of a substance of a characteristic colour - 4:88D cara color de paja. In this group are also included examples such as 35:112B el cielo blanco se tornó plomo, since it is an elliptical version of color de plomo.

In the second group the colour element is contained in an adjective followed by a phrase explaining the reason for this colouring - 18:21C el suelo blanco de huesos - that is, where the colour stated is not inherent to the object described. Had I ignored the whole phrase and classified this as a simple colour adjective we would have been left with the impression that the floor was in fact white in colour, whereas what Quiroga is saying is that it appears white because it is littered with bones. In short, this construction has a certain verbal force, implying some kind of action. It could therefore not properly be included among the adjectives pure and simple.

43:31D planchas negro-azuladas, where two colours are included in one term is a special case; and this is the only example found.

Section 5 - Verbs

This includes all verbs denoting colour or referring to a substance or object invariably associated with a particular colour - 15:54B se había desangrado la gallina, where the reference to blood in the verb conjures up the image of red.

Predominance of black.

In Section I a variety of reasons were found for the inversion of the adjective, among them the following:- alliteration (27:60C), humour (30:48A), rhythm (35:112B), pattern (46:57A), inseparable qualities (61:116B) balance (75:30C), other adjective or phrase qualifying same noun (80:19B). Where none of the above reasons operate, and in a great many cases operating in conjunction with them, the inversion of the colour adjective must be taken as a means of foregrounding the idea of colour.

It was found that in this section black and white predominated over all the other colours, as they do in the work as a whole. What was different here about the distribution, however, was the fact that, whereas in the work as a whole it is white that predominates (406 white, 314 black), in this section black had a much higher representation than white (21 white, 40 black). A possible reason for this discrepancy may be found in the already mentioned frequency with which Quiroga refers to a glaring or unbearable light. About 107 references to such light have been found in the stories. I say 'about' because it is not always easy to decide where the borderline is. In No. 67, 'Su ausencia', for instance, all references to the sun have been counted, since the story on a number of occasions established the fact that the sunlight is dazzling - 67:88B los adoquines deslumbrantes, 86B a pleno sol, 86C a pleno sol, 87B bajo el ardiente sol - and there is the unstated but unavoidable link between this light and the state of mental derangement of the narrator, a link that has been clearly made in other stories too, such as Nos. 38, 'La mancha hiptálmica', 79, 'El conductor del rápido', and 81, 'El hijo'. But a

simple reference to the sun in a story that has no apparent connection between the sun and the idea of intolerable glare has been omitted. The difficulty arises with a case like 47:44A la violenta luz de costado, which refers to moonlight. It is not easy to think of moonlight as dazzling; but the word violenta is an unusually strong one for a light generally thought of as so gentle. A case like this, with an inherent contradiction, makes it difficult to decide which side of the dividing line this lies on. Consequently all that one can say is that about 107 references to glare have been found.

Now, if we subtract this number from the total number of references to white we are left with 299, that is, roughly the same number as the references to black, with the superiority now on the side of black, not white. From which it could be argued that Quiroga sees the world as black and white, in fairly equal proportions; and that, superimposed on this balance of contrasts, and upsetting it, there is this almost obsession with the idea of glaring, dazzling light. And since this light is usually referred to by the use of a noun - luz, sol, relámpago, foco (The figures for references to glare are: Section 1 - 3, Section 2 - 25, Section 3 - 67, Section 4 - 2, Section 5 - 10) - it means that by far the greatest concentration of these terms is to be found in Section 3 which deals with nouns. This is why subtracting the references to glare from Section 1 makes little difference, since there are only four, while it makes an enormous difference to Section 3, where there are 72. If then we subtract all references to glare from the total number of white references in each section, this leaves us with the proportion of black to white in Section 1

rather less out of line with the others. Instead of reversing the proportion of black to white, Section 1 now merely shows a strong preponderance of black in a general pattern where black preponderates anyway, though to a far less marked degree. While this is distinctly less anomalous than the proportions are if we leave in all references to glare, it still leaves a very high proportion of references to black to be accounted for in Section 1. In other words, having got rid of the 'rogue' factor, glare, and finding that this leaves black and white in an overall state of near balance, one would have expected this to operate equally, or nearly equally, in all five sections. Instead of which we find that in Section 1 there are twice as many references to black as to white. This also means, of course, that somewhere in the other four sections, evenly or unevenly distributed, there must be a surplus, if one may so put it, of white. In fact the distribution of black and white for each section is as follows:-

	<u>White</u>	<u>Glare</u>	<u>White - Glare</u>	<u>Black</u>
Section 1	21	3	18	40
" 2	157	25	132	123
" 3	136	67	119	131
" 4	17	2	15	5
" 5	125	10	15	15

So, if we compare the first and last columns, we find that in all sections except the first there are more references to white than to black; but if we subtract the references to glare, we find that sections 1 and 3 have more black than white, while sections 2 and 4 have more white than

black, and the proportion is the same in section 5. In sections 2, 3 and 5 there is nothing unusual about the distribution, being roughly evenly divided between black and white. But what is surprising is the unusually high proportion of white in Section 4 - three times as many references to white as to black. That there should be more references to white than to black in at least one of the sections was inevitable, since there is a large preponderance of black in Section 1. What is surprising is that so many of these extra references to white should be found in this one small section. To some extent one may be able to explain away this anomaly by the fact that there are altogether so few entries in this section (33 in all) that there is no point in trying to read any statistical significance into the figures. Even so, a distribution so far from the random is unexpected, and one must try and find some explanation for it. An examination of the actual references in this section brings to light a fact that may be of help in interpreting these figures. In this section we have grouped together all those instances in which Quiroga is giving the reason for a particular colouring, and these make up 21 of the 33 references in the section. 67:70C blanco de nieve is a typical example, in which we have a colour adjective, a preposition, de or por, and the name of the substance that is causing the colouring. That is, we are dealing with material substances, and the description is factual, not emotive. Out of the 17 references to white in this section, 13 are of precisely this type. It so happens that a large number of the substances described in this way are white - bones, frost, rain, snow, mist, froth. Why this should be so it is hard to tell. Some of them, indeed, need not have been described as white.

Another author might have described the hazy sky of a hot day as pale grey; the rain falling in sheets can reflect all sorts of colours; and the mist rising from the ground in the forest need not necessarily be white. But Quiroga describes them as white in the following seven references, all in this section:- sky -29:39D, 35:112B, 73:108C; rain - 46:57C, 54:13C, 75:17D; mist - 60:66A. The fact that Quiroga sees them as white is evidence of his tendency to polarisation and to the avoidance of nuance. What we have then, is a number of references to white, or at any rate pale, substances, and these references are of a concrete, not abstract and emotive, nature.

Now, to get back to the question of why the proportion of black to white should be so great in Section 1. Just as the nature of the construction most used in Section 4 made it suitable for the description of concrete qualities, so the nature of the construction in Section 1 leads in the very opposite direction. As we discovered on examining Quiroga's use of the inverted adjective, it is a device used to highlight the quality described by the adjective. For a number of reasons, which have already been summarised at the beginning of this discussion of the prominence of black, this inversion almost invariably has this foregrounding effect. It is therefore much more likely to be found in emotive descriptions than in matter-of-fact ones. From this we can conclude that when Quiroga is describing the world as he feels it to be, rather than as he simply and unemotionally sees it, the colour which most frequently seems to fit his vision is black. When, on the other hand, he is describing the material world he sees about him, it is white, with its frequent accompaniment of glare and dazzle, that comes to the fore.

In looking for a reason for this, the obvious one is to say that it shows Quiroga's pessimism. But it is worth going a little further and asking why black is associated with a pessimistic view. In an article called 'Los animales de color negro en las supersticiones españolas' by R. Violant y Simorra, published in Revista de dialectología y tradiciones populares, No. 9, 1953, after giving a wide range of examples the author summarizes his conclusions. In popular tradition, he says, black represents death, or the Devil, or is chosen as a sacrificial offering because of its unusual colouring in animals. And he goes on to say: 'Naturalmente que también puede influir en ello el color funesto de la noche, de la oscuridad y, por lo tanto, del mundo subterráneo' (Violant y Simorra 1953:324). He also adds that, in the propitiatory rites for rain-making black is chosen as its darkness represents the rain-bearing clouds. Here, as in the study of colour terms by Berlin and Kay quoted earlier, we find Quiroga in line with the principles that dominated a much more primitive type of man. Quiroga's primitivism was, as we know, one of choice. But he chose it precisely because he felt in tune with this way of life. Consequently his colour choices, conscious as well as unconscious, are in keeping with those of a more primitive society.

Black is the colour of death, with which Quiroga was much concerned. Black is also the colour of night, and of darkness, which he describes constantly, sometimes in great detail, as in Nos. 47, 55 and 71, among many others. It is the colour of storm clouds, which also play a considerable part in his stories. For him, it is also the colour of the monte and of vegetation in general. Finally, it is the colour, as

Violant y Simorra puts it, 'del mundo subterráneo', the psychological aspects of which Quiroga deals with in so many of his stories. Among the most outstanding of these are Nos. 23, 67, 79, 83. Just as his tendency to polarize makes Quiroga describe as white many objects which another author might see as of a variety of pale colours, so, at the other end of the spectrum, it makes him call vegetation and clouds black, where most people would describe them as green and grey respectively. It is therefore not surprising to find this intensification of colour used in conjunction with a construction such as the preceding adjective, designed to foreground the quality of the adjective. Likewise, it is also natural that this intensifying process should be applied to subjects connected with death, night, darkness, and the subconscious, the first three of paramount importance to primitive man, the last tying up with the more speculative and introspective side of Quiroga's character.

It is also worth considering the view that this tendency to describe dark objects as black and pale ones as white may be influenced by the phenomenon known to anthropologists as the reversal process. By stressing, even beyond the bounds of normal description, the darkness of one object, Quiroga may be wishing to highlight the lightness of another. If this is the case, it can be considered as another manifestation of his tendency to polarize.

Active participle

This is one of the forms of the verb that Quiroga uses with great frequency. Since on a very large number of occasions he uses this form in connexion with colour or light his use of this form must be

examined here. Fifty-four different examples of active participle have been found, many of them used repeatedly. The Real Academia Española refers to this form as participio de presente (RAE 1924; para.84d) as does Gili Gaya (Gili Gaya 1961:para.153). Bello, however, calls it participio adjective (Bello 1949:para.1114), while Alcalá-Zamora, in a footnote to Bello's comments, calls it participio activo, (Bello 1949:345) as does Bratosevich in his biography of Quiroga (Bratosevich 1973:122). I prefer to use the translation of the latter form, in order to distinguish it from the present participle in English, since the function of the latter does not correspond in all points with the -ante or -iente form in Spanish. In his footnote Alcalá-Zamora gives a clear explanation of the combination of verb and adjective that characterizes this form. 'El participio activo conserva, aunque en menor grado, la misión y el significado del verbo, confirmando así que puede formar, y forma a cada paso, oraciones transitivas, aptitud que le (*sic*) falta a los demás adjetivos' (Bello 1949:346).

Gili Gaya gives a list of the eighteen active participles which the Real Academia enumerates, to which he adds five and says that 'algunos más' may be added to this list, and he then goes on to say: 'Son relativamente pocos los verbos que pueden formarlos' (Gili Gaya 1961:para.153). In spite of this Quiroga uses the form with fifty-four different verbs, not one of which is included in the list Gili Gaya quotes.

The forms found in Quiroga are the following:

agobiante	agonizante	albeante	aloteante
ardiente	asfixiante	astillante	aulante
berreante	burbujeante	calcinante	candente
colgante	creciente	chorreante	danzante
delirante	desgarrante	deslizante	deslumbrante
encegueciente	enfermante	escudriñante	espejeante
flotante	fosforeciente	fulgurante	fundente
goteante	hormigueante	humante	huyente
jadeante	luciente	mareante	martirizante
maullante	naciente	ofuscante	oscilante
palpitante	punzante	quemante	rampante
resplandeciente	restallante	rutilante	sonante
susurrante	tambaleante	tiritante	titubeante
torturante	vacilante		

This would appear to be another case in which Quiroga makes his own rules, with little regard for the pronouncements of the Real Academia.

To some extent this use of the active participle may be due to the increased importance attached to the role of the present participle in South American Spanish, with its more frequent use of the continuous tenses, as seen in the phrase '¿Cómo le está yendo?' as opposed to the peninsular '¿Cómo le va?' But quite apart from this possible influence it is easy to understand the double appeal that the active participle has for him. On the one hand it has the virtue of concision, avoiding the need for an adjectival phrase. If one remembers Quiroga's own dictum

in the Decálogo, 'No adjetivos sin necesidad' (Quiroga 1927b:87), it is easy to see that the use of an adjective that had at the same time something more than adjectival force would appeal to him as a justifiable and economical use of words. On the other hand, the fact that the second face, as it were, of the active participle is a verbal one makes it a peculiarly suitable instrument for an author so concerned with the line of action rather than with static description. For description in Quiroga is always there for the sake of the action, never purely as an optional accompaniment. In a story like No. 43, 'El simón', for instance, the descriptions of first the dark canyon of the Paraná and then of the desert sands are there in order to show the effect that these different types of environment have on the people living in them. It would be very difficult to find a description, whether of place or of person, in the whole collection, that could be suppressed without damaging the story as a whole. In his commentary on 'La insolación' Bratosevich points out that the active participle, of which he quotes seven of the ten examples in the story, is attached to the forces of nature, thus stressing the inevitability of the catastrophe, since man is only a creature being acted upon by immensely superior forces. The form of the active participle is peculiarly appropriate for getting across economically the double idea of agent and thing acted upon.

C - Other factors

Idiosyncratic use of colour

From the data shown in the foregoing Sections A and B it seems evident that Quiroga's use of colour is certainly striking, and may well

be idiosyncratic. In order to ascertain whether this is indeed so I made a colour count of the five major Latin American novels published during his writing years. The novel was chosen because there are no comparable collections of short stories by the one author available for the period. The books chosen were the following:

Larreta, La gloria de don Ramiro (1908)

Azuela, Los de abajo (1915)

Rivera, La vorágine (1923)

Güiraldes, Don Segundo Sombra (1926)

Gallegos, Doña Bárbara (1929)

The brevity with which the following data are summarized may give the impression that this is work which has been done sketchily, or else that the comparisons drawn from them are not important. As neither of these is the case it is worth elaborating a little on how the data have been gathered together. All colour references in the five books have been counted, and decisions about what references to include, and where to include them were taken with the same criteria in mind as those used in selecting and classifying the Quiroga material.

This means that, if anything, black and white may be over represented in these five authors, since doubtful cases, which in Quiroga were classified as black or white because of his tendency to polarize, might be better classified as grey, brown, yellow, etc., in the work of another writer who does not show this polarizing tendency. It may therefore be the case that the observed discrepancy between Quiroga and the other authors is in reality even greater than appears.

As an example of some of the doubtful cases just mentioned we have the following:

numerosas palmeras carbonizadas por el rayo (Gallegos 1972:68) and bajo el sombroso abrigo del caney pequeño (Gallegos 1972:34), both of which have been counted as black, since that is how a similar reference would have been classified in Quiroga.

The phrase el ave, encandilada (Gallegos 1972:26) has been counted as a reference to white, since all references to dazzle have been so counted in Quiroga.

Precisely because of the very large number of references involved in the study of the work of these five authors it would not be practicable to include them here; and anyway, for our present purposes, they are of not interest in themselves. But they are of statistical importance in providing a comparison of the relative proportions of black and white to colour proper in the respective authors, since it is here that Quiroga's use was felt to be most aberrant. And it is in this respect that these figures are of the greatest importance, since they provide objective proof of what might otherwise be dismissed as nothing more than a personal, subjective impression.

The following table shows the results obtained:

	<u>Larreta</u>	<u>Azuola</u>	<u>Rivera</u>	<u>Güiraldes</u>	<u>Gallegos</u>	<u>Quiroga</u>
White	167	78	121	121	86	406
Black	132	155	82	78	100	314
Black+white	299	133	203	199	186	720
Colour proper	285	218	234	249	177	342

What is being compared here is not, of course, the colour totals of one author with those of another, but the proportion of black and white to colour proper in each author, and this gives approximately the following results:

Larreta - 1:1 Azuela - 2:3 Rivera - 1:1 G irald s - 4:5 Gallegos 1:1.

In Quiroga, as we have already seen, the proportion is well over 2:1. So we find that in Larreta, Rivera and Gallegos the proportion of black and white to colour proper is approximately equal, while in Azuela it is about 2:3 and in G irald s about 4:5. Only in Quiroga is the proportion the other way round, with black and white predominating significantly. So we find that, while in the others the proportion of black and white to colour proper is either almost equal or else it shows an imbalance in favour of colour proper, in Quiroga black and white are used more than twice as often as colour proper. This shows that Quiroga's use of colour is very anomalous indeed in its distribution. Not only does he reverse the general trend, but does so in overwhelming proportions, since he uses black and white more than twice as often as three of the others do in relation to colour proper, and with an even greater imbalance in comparison with Azuela and G irald s.

It can therefore be taken that Quiroga's use of colour is idiosyncratic in its distribution, and that his penchant for black and white is indeed something out of the ordinary.

Preference for concrete terms

The division of the colour references, discussed earlier in Part III, into five sections according to the function of the colour word involved,

shows that in more than four hundred of the cases the colour element is introduced by a noun. Of these only forty-seven are abstract nouns or substantivized adjectives, which means that we are left with more than three hundred and fifty references in the form of a concrete noun, out of the total 1062 references. This in itself is pretty strong evidence of a preference for the concrete. If in addition we examine the forty-seven cases already mentioned in which either an abstract noun or a substantivized adjective is used, we find that the proportions are as follows: Abstract noun - 7; substantivised adjective - 40. From this it seems fairly clear that Quiroga prefers the rather less abstract form of the substantivised adjective. Even within these 40 examples, there is not one in which the adjective is preceded by lo, which tends to a greater degree of abstraction than when the adjective is preceded by the definite or indefinite article - see Gili Gaya:- 'La substantivación con lo da al adjetivo carácter abstracto y colectivo, mientras que con el artículo masculino (definido o indefinido) tiene significación concreta e individual' (Gili Gaya 1961:para.169). Ullmann also has something to say on the subject:- 'Another basic form of syntax in the Concourts is the use of a substantivized adjective: le blanc d'une main for une main blanche. There is a subtle difference in connotation between this type and la blancheur d'une main. The quality-noun is an abstraction and gives the whole sentence a slightly abstract air, whereas the substantivized adjective if originally concrete in meaning, will retain its concrete force' (Ullmann 1957:127).

What is striking is that, of the 7 abstract colour nouns, six are blancura - 7:60C, 25:7C, 28:80A, 33:36C, 35:107C, 47:44C - the only other

one, negrura, appearing immediately after the word blancura in 35:107C, as if the force of the -ura ending were carried over to the next colour, imposing its form on it. In other similar cases Quiroga uses the word negro - 10:69B el negro del monte, 43:37C el negro de los murallones, 47:40B un negro de terciopelo, 54:7B el dominio absoluto del negro del bosque y del basalto. This linking in 35:107C of the two concepts, black and white, by the use of the same ending seems to underline the fact that the whiteness of the maizal is as bad as the blackness of the rozado. The two opposites have come together in the total desolation wrought by the drought. Since Quiroga is so sparing in the use of abstract nouns it is remarkable that he should use two together in the one sentence, and it would seem that the reason for this departure from his normal practice must lie in the exploitation of the structural similarity to be found in the repetition of the -ura ending, thus giving an added link that would have been lost had he simply referred to el blanco and el negro. This is another case of convergence, where he draws attention to the colour by more than one device; and for the sake of this he turns aside from his more usual tendency to use concrete rather than abstract terms.

Again connected with the division into five sections shown in Section B above we have the discussion of the predominance of black in the section dealing with the inverted adjective, and following from this the discovery that the fourth section, which deals with phrases, has an unusually high proportion of white references. On examination it was found that the majority of these references are in the form of a colour adjective followed by the explanation of the colouring, e.g. 67:70C

blanco de nieve, and that most of these reasons were connected with a reference to a white substance. Here we are no longer concerned with the whiteness, but with the fact that even the adjective in these cases is associated with an extra noun - not just the noun to which the adjective is applied, but another, qualifying, as it were, the adjective. This appears to be another good example of Quiroga's insistence on the concrete. In this section on phrases, which comprises only thirty-three references, twenty-one bring in a concrete noun - and I am excluding cases like 50:7B curvas blancas y café sobre largas bandas salmón, since café and salmón are used so frequently to designate colour that their concrete quality is minimal.

As a final example of Quiroga's use of the concrete we can look at No. 43, 'El simón'. After two pages with numerous references to the gray and black of the landscape, described in a variety of adjectives, substantivized adjectives and nouns, he summarizes the whole black and grey world in the phrase 38D al horizonte de basalto y bruma.

In his 'Decálogo del perfecto cuentista' Quiroga hints at the importance of the concrete in his seventh commandment: 'No adjetivos sin necesidad. Inútiles serán cuantas colas de color adhieras a un sustantivo débil. Si hallas el que es preciso, él solo tendrá un color incomparable. Pero hay que hallarlo' (Quiroga 1927b:87). From this we see how important the noun is to Quiroga - if it is weak no amount of bolstering up with adjectives will be of any avail. And the noun, where colour is concerned, is almost invariably a concrete one, as we have just seen.

Impressionism

On several occasions we have found Quiroga using a number of impressionist devices, as in No. 33 'El solitario' and No. 80 'El vampiro', and it is therefore necessary to examine these and see to what extent his style is influenced by impressionism. One area in which this is likely to arise is to be found in the use Quiroga makes of a preceding colour adjective, of which seventy-six cases have been listed.

Referring to an extract from Renée Mauparin Ullmann has this to say: 'It [the phrase dans la vague blancheur de son peignoir] detaches the quality of whiteness from the object, sets it up as an independent substance, and thereby focuses attention on the white colour rather than on the dressing-gown. Thus colour will take precedence over the objects to which it belongs' (Ullmann 1957:123). Now, although the adjective preceding its noun does not detach the quality from the noun in the way that the substantivized adjective does, what is happening here is akin to this, in that it could be considered part of what Ullmann later refers to as 'the predominance of colour over objects' (Ullmann 1957:137), since, as has already been pointed out, Spanish order is descendente, that is, it is usual to state what is being talked about before anything is said about it. In all the examples quoted in this group this could be said to apply. But it is not enough to find examples of this device to say that the writing is therefore impressionistic in its intention or even in the general effect it creates. It must be remembered that the use of a preceding adjective is something of very general and longstanding acceptance in Spanish, and that there may be many reasons for it not

connected with an impressionist desire to make the quality take precedence over the object. A variety of these reasons have already been pointed out earlier, among them the following: emotive reasons (28:81C), inseparable qualities (61:116B), alliteration (27:60C), rhythm (35:112B), pattern (46:57A), balance (75:30C). Not only in these cases, where there is an adequate, non-impressionistic reason for inversion, however, is it difficult to find much evidence to support the idea of an impressionist intention. The fact that, in the majority of cases, these examples occur in contexts in other respects free from impressionistic technique makes it difficult to see this as anything more than a frequently used device of the Spanish language which happens to coincide with impressionist technique. We must either take this to be the case, or else admit that Spanish literature was already employing impressionist technique centuries before the advent of impressionism.

To take a specific example of what could be called impressionism in Quiroga, there is the case of the word blancura, which is very reminiscent of impressionist technique. It is possible that there is some influence here, especially in No. 33, 'El solitario', where we find a tendency to use abstract terms to a degree not usual in Quiroga. Examples of this are: 32A las íntimas delicadezas del engarce, 32C con más pesada fijeza sobre aquella muda tranquilidad, 36D adquirió de pronto una dureza de piedra, 36D hubo una brusca apertura de ojos, seguida de una lenta caída de párpados, and, of course, the reference to blancura, 36C en la blancura helada. These examples certainly show a use of the nominal syntax not frequent in Quiroga. It seems probable, however, that the phonic values of the word blancura may have had something to do with the choice. In

this particular passage the cold, hard sounds of the word with its tense 'u' sound in the stressed syllable, serve to reinforce these ideas, which are also evoked in other ways. On four of the six occasions on which blancura is used the idea of coldness and hardness is already present in the context - 7:60C, 28:80A, 33:36C, 47:44C. The fact that on all these occasions Quiroga chose the word blancura when the softer sounding blancor with the more relaxed 'o' sound was also available seems to indicate a concern for the phonic values.

Another impressionistic passage is to be found in No. 30, 'El vampiro', in the paragraph beginning at the foot of page 18, which has already been commented on in Part II.

If, however, certain passages like these have been found, passages which clearly show a use of impressionistic technique, it must be admitted that they are few, and in direct contrast to Quiroga's style as a whole. A few general considerations about the aims of impressionism, as compared with what Quiroga was setting out to do, will be of interest here.

Bousoño, in a passage in which he describes the break brought about by impressionism with the mediaeval 'manera inmovilista...de considerar los atributos y cualidades de las cosas' goes on to say that 'la idea de "naturaleza" hacía que perdurase aún en el arte la contemplación de colores invariables como indeclinablemente propios de cada realidad: el prado era (o debía ser) siempre "verde", la luna siempre "de plata", etc. El impresionismo, como digo, viene a destruir esta concepción sustancializante del cromatismo' (Bousoño 1970, I:168). By the expression 'concepción sustancializante del cromatismo', with its implication that the thing and the colour are one, we are reminded of Quiroga's preference for the concrete,

illustrated by his more than three hundred and fifty uses of a concrete noun to evoke the idea of colour. Impressionism, as Roussin points out, rests on the contrary assumption, that is, that the thing and the colour can be separated.

In Literature through Art Hatzfeld gives a definition of impressionism by quoting key passages from Verlaine's 'Art poétique' (Hatzfeld 1952: 169-170). Apart from the attack on 'l'élouquence', the aims are very different from what Quiroga seems to be trying to achieve. Hatzfeld points out the parallel between the painting and the language of the impressionists, showing that 'there is a colour perspective rather than a linear one' (Hatzfeld 1952:174). This is in direct contradiction to what I have had occasion to point out repeatedly about the domination of line over colour, especially in the many stories in which a colour description yields to one entirely in black and white. In addition, Quiroga's practice, with its almost total disregard of 'la nuance' is a complete denial of the values of Impressionism as expressed in Verlaine's poem.

Skard gives a description of impressionism in literature which could almost have been made by taking the attributes we have found in Quiroga's style and reversing them:

The style expressed an impotence in the face of the irresistible flood of sense impressions; the Impressionistic color style has a strong passive trend. The verb is little used and practically never in the active sense. Instead those words dominate which describe a lasting condition, above all the nounized color adjectives, as mere color patches put together side by side without verbs to link them. Often the style is vague on purpose, as the impressions may be themselves, with a violent accumulation of adjectives and a use of double words which mix several colors haphazardly in a way as to make the impression elusive, a motley, restless flicker. Often the

color words are linked to other words in an altogether arbitrary way: the aim is no longer to give typical color, but value and shade. The same mixture of precision and unclarity is found in the numerous synaesthesias (Skard 1946:202).

Quiroga, far from yielding to 'impotence in the face of the irresistible flood of sense impressions' makes a deliberate choice of those he needs for his purpose, and is happy to forget the remainder. That the choice is indeed deliberate is shown from the following passage from his 'Carta abierta al señor Benito Lynch':

La primera virtud se traduce, desde luego, en la verdad del paisaje y la brevedad concomitante de la impresión. Porque no se nos escapa a los que tenemos ojos, que en toda brusca visión de campo o lo que fuere, sólo dos o tres cosas saltan vivamente a la vista, que son las que resumen y nos dan la sensación total del paisaje; de lo demás no vale la pena hablar. Y no creo que haya error en lo de brusca: toda visión, a efectos de la idea que se quiere sugerir al lector, es necesariamente brusca, u original o instantánea - como se quiera (Quiroga 1916:37).

Here, as in his predilection for black and white, we see Quiroga accepting a deliberate limitation. And, incidentally, the word instantánea, with its photographic associations, is worth pointing out here. We shall be dealing with the role of photography and the cinema shortly. First there remains the question of symbolism to be discussed.

Symbolism

The following stories all show a symbolic use of colour:

2	7	8	10	11	12	14	15	17	18	21	23	24	25	26	27	28	29
30	33	35	37	38	39	40	41	42	44	45	46	47	48	52	56	57	58
61	62	63	64	66	67	68	70	71	72	73	76	77	78	79	80	81	82
84																	

Total 55

This list includes those in which all colour references are symbolic and those in which there is a mixture of symbolic and descriptive use of colour. Since the symbolic element is found in fifty-five of the eighty-four stories it is clearly an important factor, and deserves some detailed consideration.

First of all, something must be said about the different types of symbolism in the use of colour. These fall into two main groups, collective and personal. By collective I mean symbolism that is understood by the average reader, without need for either explanation by the author or thought by the reader. An example is the use of red as an accompaniment to violence, or, as in No. 54, 'El sueño', the connexion between darkness and a remote past, while light is associated with the present, which we can clearly see.

What is particularly interesting is the way in which Quiroga can move from the obvious interpretation which collective symbolism provides to a more personal interpretation of the same symbol, as in the use of black in No. 21, 'La miel silvestre'. As was pointed out in the comments on this story, one starts off equating black with evil, since this colour represents the corrección and the honey, and it is these two that cause the death of the young man. If, however, one reads the story with a little more than superficial attention, and, above all, if one is aware of the near reverence Quiroga felt for the monte, as witnessed in so many of the other stories, as well as in his articles and private correspondence already referred to, one ends up with the conviction that justice has been done - the insensitive and ignorant intruder has been eliminated. On this reading, then, black stands not for evil but for good.

In No. 54, 'El sueño', the colour symbolism also has this ambiguous quality. Black stands for the remote past, white for the present, as has been stated. It would be easy to assume that these colours are here being used in their traditional roles - white representing the good, black the bad. But, even without bearing in mind Quiroga's leanings towards primitivism and self-sufficiency, there is evidence in the story itself that the present is not, in his view, something indisputably better than the remote past. The man who has this experience of going back into the dawn of time has it precisely because he is ready for it, through his dissatisfaction with the dependence and helplessness which modern life imposes on the individual. And so here again we are led to consider an interpretation diametrically opposed to the usual one attached to black and white.

One of the things that stands out about Quiroga's personal use of colour as a symbol is the consistency of which it is capable. Negative values are attached to white so often that in reading his stories one is more prepared to look for this intention than for its opposite, more usual one. As a corollary, it is frequent, though less so, to find black used with good connotations. It does, however, retain its usual negative connotations in many stories - No. 62, 'La cámara oscura', for example, where it is bound up with the idea of death, and No. 31, 'La reina italiana', where the darkness of the bees is linked to their destructive power. In the repeated references to black and red as an accompaniment to violence one may be inclined to assume that black has its generally accepted evil connotation; but if one considers Quiroga's ideas about the violence of nature (e.g. 61:180C en la selva ensangrentada reina la paz)

it becomes clear that this conjunction of black and red does not necessarily represent evil. In Nos. 2 and 15, however, red has its traditional association with violence, a violence that in neither story is condemned, since in both it is occasioned by mental aberration - the mad narrator in No. 2, the idiot brothers in No. 15.

If we look at the relationship between the symbolic use of colour and the two groups of stories, Misiones and urban, we find that of the 44 stories in which symbolism plays a considerable part, 23 belong to the Misiones group (Nos. 10, 12, 18, 21, 24, 27, 28, 29, 30, 35, 41, 46, 47, 52, 56, 58, 61, 62, 63, 71, 73, 76, 81). That is to say, the symbolic references are distributed more or less equally among the two groups. Since, however, there are more than twice as many colour references in the Misiones group as in the other, it means that symbolism plays a much more important part in the second group. In other words, in the Misiones group, colour symbolism represents a smaller proportion of the references, since it is here that we also find the majority of the descriptive colour references. It would seem then that the symbolic use of colour is a technique that Quiroga uses regardless of what type of story he is writing; while its descriptive use is something he tends to keep for the 'real life' characters and background, and which he uses sparingly in the more speculative and contrived stories.

Symbolism and colour dominance

There is a high correlation between the symbolic use of colour and colour dominance. In the single colour dominant group, 19 out of the 23 stories show symbolic use of colour. These are Nos. 2, 7, 8, 10, 15, 21

28, 30, 35, 41, 46, 57, 58, 62, 66, 67, 70, 79, 81. In the two colour dominant group 13 out of the 18 in the group also show symbolism. These are No. 12, 18, 23, 33, 38, 39, 40, 42, 53, 77, 78, 80, 82. This is what one would have expected to find, since in many cases the symbolism becomes apparent through repetition, that is, it is attached to the colour that dominates numerically. In No. 31, 'La reina italiana', for instance, the early references to the blackness of the bees seem innocent enough. It is only after reading the phrases 51B ensombrecido de abejas and 51D obscurificado de abejas that the full force of the symbol becomes evident. Conversely, the main reason for referring repeatedly to one colour is precisely because there is some significance attached to it, that is, the colour is being used symbolically.

The stories in which white is given a negative connotation, naturally, all belong to the symbolic group, since that is implied in the very definition of this category. All that need be said about them here is that their number shows the consistency of which Quiroga was capable in this very personal use of a symbol.

The final category we have to examine in connection with the use of symbolism is that in which colour references are qualified in some way or other. In this category, which contains 25 stories, only 6 of the 34 qualified references have anything to do with symbolism, although 12 of the stories have other symbolic colour references. This low proportion of actual references that combine symbolism with some sort of qualification of the colour word is what one would expect, for two reasons. The first is that by qualifying a colour the author is betraying a concern for factual exactitude, which implies the very opposite of a symbolic approach.

The second is that the qualification of a colour word by a suffix (and twenty-six of the thirty-four cases involve the use of a suffix), almost invariably involves a lessening of the colour described. All twenty-six cases in Quiroga involve one of the following suffixes: -ecino, -izco, -oso, -uzco, -izo, -ento, -ado, -áceo, and all of these imply attenuation. Now, the symbolic use of a colour implies a certain amount of intensity, a necessary quality in a symbol if it is to stand out clearly enough to carry its own meaning and also that which has been attached to it. The one exception to this seems to be No. 73, 'Los destiladores de naranja', where the symbolism associated with the manco and with the doctor lies precisely in the shabbiness and dirt associated with their persons and with their possessions.

Symbolism and Black and white

Finally, it is impossible to leave the subject of symbolism without reference to the most pervasive, and perhaps unconscious, symbol of all in Quiroga. I refer to the predominance of black and white in his stories, eleven of them being described in no other terms as far as colour is concerned.

It could be argued that this use of black and white is a sign of pessimism in Quiroga, but this seems to me an inadequate explanation. For one thing, his pessimism was not by any means always in evidence. For another, many of the alleged proofs of pessimism can only be taken as such on a superficial reading. One of the proofs alleged is his preoccupation with death. But his attitude here is by no means an entirely negative one (see Part II, comments after No. 84, 'Las moscas').

Rather it would seem that the predominantly black and white view Quiroga presents is a result of his tendency to polarize things. As I have pointed out on several occasions, he is not interested in nuance. The almost imperceptible changes as one thing merges into another, or one colour fades into another, are of no interest to him, or at any rate, not as a means of artistic expression. He presents his world in clear cut, definite terms. Even his use of colour proper reflects this - different shades of colour are seldom mentioned, and the primary colours, which offer a cleaner outline, as it were, than the secondary ones, are preferred in the ratio of 237 to 43, with only 29 references to grey, pink and brown. This gives an overwhelming majority to the primary colours in the references to colour proper. Again, this hardly fits in with the idea of pessimism in the use of colour.

The connexion between black and white and the cinema has already been mentioned more than once, and it is now time to examine this aspect of his work in more detail.

The cinema

Quiroga appears to see the world, or at any rate to describe it, as a succession of monochrome images. Subsidiary elements are ignored - on the black and white screen differences not only of shade, but of colour itself do not exist. In the cinema, as in photography, black and white is the medium that most clearly shows contrast. It may be that one of the reasons for Quiroga's interest in both these forms of photography lay to some extent in just this ability in both to show up contrast. It would be idle to claim that this was his only reason - his love of doing

things with his hands, his interest in experiment, as well as the wider artistic possibilities of both photography and the cinema; all these were bound to count for a great deal. But the very large part that black and white play in his work can be seen as a reflection of a way of presenting reality in terms of opposites of which the black and white cinema is an outstanding example. The combination of black and white is, as it were, the symbol for this type of attitude towards artistic creation.

Quiroga's interest is not difficult to establish. On the one hand there are the stories directly related to the cinema, such as No. 53, 'Miss Dorothy Phillips, mi esposa', No. 65, 'El espectro', No. 78, 'El puritano' and No. 80, 'El vampiro', as well as a few others not included in the work under investigation. On the other hand there is the corpus of articles written by Quiroga on various occasions when he was cinema critic, first in Caras y Caretas (1919-20), then in Atlántida (1922) and later in El Hogar (1927-28). In addition he wrote a film script called La jangada, based on 'Los mensú' and 'Una bofetada', and one on 'La gallina degollada'. In his bibliography Rela publishes an interview with Quiroga under the title of 'Los escritores nacionales y el cine', while the script of La jangada and a selection of the articles are to be found in Fuentes 1961, among them Quiroga's spirited defence of the cinema, 'Los intelectuales y el cine', originally published in Atlántida on 10 August 1922.

Quiroga was also responsible for founding a short lived 'Academia Normal de Cinematografía' (Delgado y Brignole 1939:286-289). The fact that such an academy could even be contemplated points to a serious

attitude towards the cinema as a form of artistic expression on the part of others as well, and evidence of this is to be found in other parts of the Spanish speaking world. When in Cal y canto Alberti writes 'Yo nací - ¡respetadme! - con el cine' (Alberti 1966:86), he is voicing the attitude of a whole generation. Among the authors who stand out most for their interest in the cinema are Benjamín Jarnés, with his Rúbricas, and Francisco Ayala, who in 1929 published his first collection of articles on the subject under the title of Indagación del cinema. Both these authors were, like Quiroga, film critics, and both published their criticism in Revista de Occidente. The words with which Ayala introduces his Indagación del cinema might well have been written by Quiroga himself: 'Yo he pensado el cine, mi coetáneo, con amor, con encanto, y hasta con cierto desenfreno' (Ayala 1972:439).

Along with the cinema I think we must also include photography, since the two have so much in common. This means we must also include No. 62, 'La cámara oscura' among the stories which betray this influence. It is also worth remembering that Quiroga's first acquaintance with the monte took place on the expedition to San Ignacio led by Lugones, in which Quiroga was in charge of the photographic side. But long before this venture in 1903, Quiroga was already interested in photography, as in other scientific and mechanical matters. From his boyhood he was eager to do things with his hands, continually surrounding himself with tools, and he himself proclaimed, how truthfully it is hard to tell, that the real reason for his visit to Paris in 1900 was his interest in cycling.

But quite apart from all this external evidence of the influence of the cinema (and when I say cinema I include photography in all the aspects that the two have in common), there is also internal evidence to be found in the stories themselves, evidence that goes beyond the obvious link of the black and white view that they present.

One of the characteristics reminiscent of cinema technique most frequently found is the capacity some of the characters have of seeing themselves in other circumstances or viewed as from a distance, superimposed on the description of their surroundings. Examples of this are to be found in 57:80A, 59:72D, 67:87B, 79:56C and 84:45D. In addition there are two other cases in which this superimposition is more clearly described, the first being in 'Los inmigrantes': 29:40C quedóse mirando fijamente adelante, al estero venenoso, en cuya lejanía el delirio dibujaba una aldea de Silesia a la cual él y su mujer, Carlota Thoenig, regresaban felices y ricos a buscar a su adorado primogénito. Here it is made plain that the vision of the impossible return to Silesia is seen against the background of the real surroundings. The other example is even more unmistakably a description of a photographic superimposition. It occurs in 'El regreso de Anaconda': 75:30A Vio de pronto la selva natal en un viviente panorama, pero invertida; y transparentándose sobre ella, la cara sonriente del mensú. The technique of superimposition, though not as advanced as at present, was already in use, as can be seen from this quotation from The Haunted Screen: '...and superimpositions, which in those days were prepared and executed in the camera itself during the actual shooting' (Eisner:1969:67). This is a quotation from Carl Boese on the special effects used in The Golem in 1920.

There is no question but that a man with Quiroga's interest in the cinema, both in its technical and its artistic aspects, professionally associated with it as a critic, would be familiar with the technique of superimposition. It is therefore not surprising that there should be evidence of this in his writing.

Story No. 67, 'Su ausencia', has other links with cinema technique. There is the flash-back, for instance, which Quiroga exploits to present the idea of the literally double life which the narrator finds himself living. In addition, at the foot of page 87, there is a paragraph in which the simultaneity of the double consciousness is expressed by a series of short sentences interspersed with a series of others in brackets, each series representing one of the two lives. Here again we have the situation presented in a cinematographic manner, as if the camera were swinging repeatedly from the one scene to the other, perhaps even presenting both at once rather than in succession, as the presence of the brackets seems to suggest.

The capacity the camera has to pick out objects in the presentation of a scene is again one of the points of similarity with Quiroga's style. At the end of the discussion on impressionism I quoted what he had to say in his 'Carta abierta al señor Benito Lynch' about the need to pick out only the salient points, and pointed out the use of the word instantánea. In the article already quoted Andreotto uses this very word when he says that Quiroga 'tuvo la condición de extraer un paisaje inconfundible, en croquis, alcanzados en instantáneas rápidas pero pictóricas' (Andreotto 1957). Here the word is used precisely in its photographic sense, and shows an awareness of the type of technique Quiroga was using.

Another writer who has shown some appreciation of this aspect of Quiroga's work is Etcheverry. Referring to Quiroga's 'composición episódica del relato' he says: 'El narrador trata de iluminar un personaje mediante rápidas aproximaciones, utilizando lo que en esencia no es más que técnica fotográfica: son como varias tomas del individuo en cuestión en distintas actitudes: la sucesión de estas tomas da la imagen completa' (Etcheverry 1964).

The 'técnica fotográfica' he refers to could be better described as 'técnica cinematográfica', as it is precisely from a succession of camera shots that the cinema image is made up.

The foregoing serves to show only the links with the cinema which are not connected with the use of black and white. But it is here, of course, that the most obvious and pervasive relationship exists, manifesting itself not only in the identity of colours used, but also in the concern for line and pattern that we have found consistently present in Quiroga's prose.

What is rather surprising is the fact that even these two critics who have shown an awareness of Quiroga's use of cinematographic technique seem to have missed the even greater link with the cinema that Quiroga's use of black and white seems to suggest.

At the time that he was writing the whole concept of the cinema was one of black and white - only about the time of his death, in the mid thirties, was colour beginning to appear experimentally. Sound is also something that only began to appear towards the end of Quiroga's writing life, with The Jazz Singer in 1927, the year after Quiroga had published his second last book, Los desterrados. Only Más allá,

published in 1935, was to follow. In it we find 'El llamado', originally published in La Nación in 1930, the one story in which sound is of more importance than sight, with the obsesión y alucinación auditivas from which the central character suffers. It would be difficult to prove any connexion between this and the advent of the 'talkies'. It is enough to note that it, like the majority of the rest of the stories in this collection, remains in the predominantly black and white world of most of Quiroga's work. It must also be borne in mind that the only means we have of dating most of the stories is by the date of their first publication. In some cases this may be some time after they were written, so even this one faint possibility of influence by the advent of sound in the cinema may have to be discarded. In any case, it is unlikely that Quiroga would have been much influenced by sound cinema, as we can gather from the statements he made in the interview in Atlántida already referred to, 'Los escritores nacionales y el cine'. Here he makes it plain that he considers the cinema to be 'mudo por esencia', and does not think of it as a substitute for the theatre, but as a completely independent art form, a form, that is, above all things, visual.

But although the early cinema expressed itself in a purely visual manner, the content of that expression is something connected with the thoughts, feelings and character of the artist. To quote again from Eisner: 'The leaning towards violent contrast - which in Expressionist literature can be seen in the use of staccato sentences - and the inborn German liking for chiaroscuro and shadow, obviously found an ideal outlet in the cinema. Visions nourished by moods of vague and troubled yearning

could have found no more apt mode of expression, at once concrete and unreal' (Eisner 1969:17). For Quiroga too, with his liking for chiaroscuro and the concrete, the cinema is an ideal outlet, and offers an excellent model for his prose, with its stress on visual pattern and on contrast.

But in addition there is yet another reason for the appeal of the early black and white, silent cinema for Quiroga. In the interview already referred to, 'Los escritores nacionales y el cine' we find the sentence: "Llegamos así, de la verdad del escenario, a la sobriedad de la expresión, calidad por excelencia del cine como arte interpretativo" (Kela 1972:57). This 'sobriedad de expresión' is something we find constantly in Quiroga. It is connected with the concept of deliberate limitation, a concept that we find repeatedly at the heart of the advice he gives in so much of his writing on style, such as the 'Decálogo del perfecto cuentista' to name only one instance. And this deliberate limitation is something which lovers of the early cinema saw and respected in this art form. Now, this sobriety of the early cinema came under attack as soon as technical advance made it possible to introduce sound and colour. Quiroga, along with people of the calibre of Chaplin and Eisenstein, was among those who feared that this widening of possibilities would lure the cinema away from its true path. An impassioned defence of the soundless, black and white screen of early days is to be found in Rudolph Arnheim's Film as Art 1958. For Arnheim, the gains brought about by these advances have not compensated for the losses.

Arnheim's reasons for preferring black and white are the following:

The composition of the film image is intelligible and striking chiefly because only black, white, and grey masses, black lines on a white ground, or white lines on a black ground, provide the raw material (Arnheim 1969:64).

He goes on to say:

...any graphic art - apart from its descriptive and representational function, can have a formal value only if the medium with which the work has been done allows clear definition of shape, brightness, size. This is pre-eminently the case with black-and-white. All first-class films, especially good Russian and American ones, show such pronounced black-and-white values - no uncharacteristic confusion of vague, indeterminate tones - that their formal qualities instantly spring to the eye (Arnheim 1969:64).

The latter description could equally well apply to one of Quiroga's stories.

Screen size is also a matter for deliberate limitation:

The temptation to increase the size of the screen goes with the desire for coloured, stereoscopic, and sound film. It is the wish of the people who do not know that artistic effect is bound up with the limitations of the medium and who want quantity rather than quality. They want to keep on getting nearer to nature and do not realize that they thereby make it increasingly difficult for film to be art (Arnheim 1969:69).

On similar lines is the statement: 'the creative power of the artist can only come into play where reality and the medium of representation do not coincide' (Arnheim 1969:95). Again, he says:

'One of the most basic artistic impulses derives from a man's yearning to escape the disturbing multiplicity of nature and seeks, therefore, to depict this bewildering reality with the simplest means' (Arnheim 1969:

166), which is a reminder of the predicament the impressionists sought to solve in a very different manner.

Whether Arnheim is right in maintaining that the cinema has lost more than it has gained by adopting the more advanced techniques now possible it is not my intention to argue here. The important thing he is saying for our purposes is that a deliberate acceptance of certain limitations is essential to art. Quiroga saw this, and his style as well as his literary and cinema criticism bear witness to the fact. What may have made it easier for him to accept this deliberate restriction is the fact that this very limitation of colour possibilities which the cinema imposed, is at the same time the best possible medium for the expression of contrast. And contrast was perhaps the most dominant of all the characteristics of the man and his work.

If, then, temperament and, as we shall see shortly, physiological considerations are responsible for making Quiroga see things in terms of the most violently contrasted opposites, it is clear that, artistically, this places him in a perilous situation. For such a tendency might well have led to the dangers of exaggeration and sensationalism - dangers that the modernista influence and his admiration for Edgar Allan Poe did not help him to avoid in his early writing.

But the very polarization into black and white that on the one hand exposed him to the artistic dangers just mentioned, on the other hand pointed the way to one of the creative writer's most useful instruments, that is, the deliberate limitation of possibilities. If a black and white view of the world exposes an author to the dangers of sensationalism, it also eliminates the inessential; and this was a lesson that Quiroga

learned, and learned thoroughly. In his use of colour we see this exemplified with the greatest possible clarity. As an example of the difficulties which the unrestricted use of colour can produce we have the dilemma with which the Impressionists were faced; discussed in Part III. The work of Lomonnier suffered from an excessive use of chromaticism, as described by Kurt Glaser in the following words:

Lomonnier ne trouve pas toujours l'art de la mesure. Une fois lancé, il ne s'arrête plus. Il risque de se perdre dans de vraies orgies de couleurs. Le naturel de l'observation, fidèlement reproduit et peint avec exactitude, risque de s'effacer à cause de toutes ces minutieuses subtilités souvent pénibles à déchiffrer qu'il sème à pleines mains (Glaser 1934:121).

In this respect, as in many others, Quiroga has found 'l'art de la mesure', and his awareness of the problem as applied specifically to the use of colour can be seen in his story No. 61, 'La patria'.

Health and physical type

If, then, Quiroga accepted the limitations of black and white it was to some extent because of the type of man he was, a man who lived in and by violent contrasts, a man whose sensitivity, always a flor de piel, could not let him see life except in terms of extremes. The violence of these contrasts can best be seen in the contradictions evident in the man himself.

This fundamental contradiction in his character was something Quiroga himself was well aware of. On the one hand there is his quite extraordinary capacity for understanding and empathizing with the animal and even the vegetable kingdom. A good example of this can be seen in

'La avispa colorada', where he describes how he could work so close to the nests that he was actually touching the wasps with his hand. 'El secreto', he says, 'consistió en hablar a las avispas, explicándoles de cerca y con manso tono, la necesidad de martillar en tal clavo, de desviar tal alfajía pesada de avisperos, todo con el tono persuasivo y sereno con que puede uno dirigirse a un ser superior' (Quiroga 1925b:82).

This is the side of Quiroga's nature that is evident also in his last published story, 'La tragedia de los ananás', where one can see his increasing enthusiasm for plants. 'He de morir regando mis plantas', he wrote to the closest friend of his last years (Martínez Estrada 1968:113). And yet, in spite of this almost identification with the natural world, he was unable to overcome his love of hunting. The concern which this contradiction caused him can be seen in the article 'Un aguti y un ciervo', where Quiroga acknowledges the power of the hunting instinct, which he claims can 'barrer todo rastro de espiritualidad' (Quiroga 1926c:83), while at the same time grieving over the 'interminable fila de dulces seres a que yo había quitado la vida' (ibid.:87). His relationships with people also seem to have suffered from these opposing tendencies. Capable of the greatest affection and tenderness, he still seemed unable to restrain outbursts of the most irrational jealousy and hostility. The connexion between Quiroga's use of colour, especially with regard to the frequency of the references to glare, and the recurrent state of hyperaesthesia to which he was prone would suggest an explanation, if not a justification, of much of his erratic and irritable behaviour. This photosensitivity helps us to understand the apparent delight he takes in describing night and darkness, as in No. 47,

'Un poñn', and No. 71, 'El desierto', to mention only two of the many occasions. It can also be seen in operation in his reversal of the symbolic values attributed to white, and even, on occasion, to black. Even the lack of references to nuance may be connected with this - the strain of trying to keep an unbearable light out of the eyes is not conducive to an appreciation of the finer shades of colour.

But in relating Quiroga's use of colour to his biophysiological type I do not mean that he was incapable of perceiving colours in the normal way. Skard refers to the influence of Taine and Hennequin on Mabillicau in his study of Hugo's use of colour, an influence that led him to the conclusion that the increasing preponderance of black and white in Hugo's writing could only be due to an anomaly of the colour perception. Huguet, as Skard points out, refuted this: 'Hugo's physiological color sensations were both rich in quantity and highly varied with regard to the hues. But Huguet's main purpose was to show that, if these impressions were not fully reflected in Hugo's poetry, the discrepancy was due, not to any physiological peculiarity, but to an aesthetic selection connected with Hugo's whole character as a poet' [Skard's italics] (Skard 1946:198). I think there is no doubt at all that in Quiroga this is a matter of aesthetic selection; for one thing, the range of colour he uses tends to become wider as time passes, although there is no very noticeable development.

Skard also mentions the work of Scholl, who linked colour sensation to body type. According to him 'preponderance of form is characteristic of the schizothyme, preponderance of color characteristic of the cyclothyme ("Integration") type of vision' (Skard 1946:173). Now, it is clear from

what we have seen of Quiroga's writing in general, as well as from what we know of his life, that he belonged to the former group, being in all things a man of extremes.

Quiroga's physical type, then, led him, not to see things literally as black and white, but to tend to select the colours he needed from a restricted number of those available to him. In addition we must consider the accidents, as it were, of his state of health, which contributed to the exacerbation of his basic physiological reactions.

References to the asthma that bothered him from childhood and through his youth are to be found in many of his biographies, among them those of Delgado and Brignole, and Rodríguez Monegal, the latter also referring to a stutter during childhood. In addition Quiroga suffered from dyspepsia throughout his life. At one point, during his experience in El Chaco, he thought that he had overcome this disability permanently, but it returned, and as late as 1928 we find Martínez Estrada observing Quiroga about to 'sorber su cucharada de bicarbonato' (Martínez Estrada 1968:35). Conjunctivitis is another of the ailments that attack Quiroga. In a letter to Julio Payró dated 25 August 1934 he says that he is suffering from a 'conjuntivitis trainante - como todas mis enfermedades - (Quiroga 1959,I:60). This tells us not only about the state of his eyes (and the possible implications with regard to his constant references to glare will be discussed later), but also about the difficulty Quiroga seems to have had, or believed he had, in throwing off his various indispositions. Of the illness of the last year or so that led to his suicide there is no need to speak here, as by that time all the work we are concerned with had already

been written. It is just possible that the illness itself may have contributed towards the silence, but this seems fairly unlikely, as Quiroga remained active in all sorts of other ways, and was himself convinced that he had said all he had to say, and was now interested in other things, mainly connected with life in the monte.

Both his general physical type and the accidents of ill health seem to have contributed to making Quiroga a man of extreme sensitivity. At one point in his life he seems to have welcomed this, hoping to exploit this keenness of feeling in the interests of his writing. Many years later, in 1925, in the article 'El caso Lugones - Herrera y Reissig' he refers to this when describing his early friendship with the latter poet: '...a mediados de 1900 ambos creíamos poseer también una sensibilidad nueva, totalmente extraña al medio ambiente' (Quiroga 1925d:73). Later in the same article he refers to '...la alegría de nuestros comienzos, nuestra incommensurable fe, no como poetas - Dios me perdone -, sino como poseedores de una nueva, incomprensible y pasmosa sensibilidad' (ibid.:74).

How to exploit this perilous gift was a problem Quiroga tackled in different ways. At first he seemed to feel that his path lay in exploiting sensation to the full, and both his experiments with drugs and the colourful and artificial style of his early work, especially Los arrecifes de coral, show this clearly. It was only gradually that he learned the artistic as well as the personal dangers of so extreme a sensibility, and realized that, rather than try to enlarge his range of sensation, he would be better able to make artistic sense of it if he accepted a deliberate restriction. Now, a man with Quiroga's

physiological make up could not limit himself to the middle range of experience. He felt things too intensely to be able to exclude the extremes. Consequently what had to drop out was the middle range, of colour and of experience in general, leaving only the extremes, black and white. That Quiroga was aware that a selection had to be made we know from much of his literary criticism, including the 'Dedálogo' and the part already quoted from his 'Carta abierta al señor Benito Lynch'. We see him putting this belief into artistic form in 'La patria', where the desire of the ants to have all the colours of the rainbow in their flag leads to the annihilation of all colour. It is also significant that this example should occur in one of the stories that is written with a moralizing intention.

If extreme youth allied to the fashion of the time made Quiroga think he should cultivate his sensibility to the utmost, his more mature perception showed him that even a normal sensibility is enough to give more than the artist can easily organize. And what happened when he began to limit the range of perception recorded in his stories was that this brought him into line with the basic characteristic of his nature. For Quiroga is a man 'entradamente dividido y esa escisión interior se manifiesta no sólo en su personalidad y en su arte, sino en los sucesos más importantes de su vida' (Rodríguez Monreal 1968:173). The black and white presentation of reality that Quiroga adopts reflects the inner man as well as the world he is describing.

The 'pasmosa sensibilidad' that the young Quiroga cultivates is no doubt one of the manifestations of the hyperaesthesia from which he seems to have suffered all his life. He actually uses the expression

'su amor-hiperestesiado' in Historia de un amor turbio (Quiroga 1908:78).

In his biography Bratosevich uses the phrase 'la corriente eléctrica del exacerbamiento' (Bratosevich 1973:90), in a section with the heading 'Hiperestesia', in which he discusses many examples of this state to be found in Quiroga's stories. Even a brief look at the references to colour will show an endless number of examples of 'exacerbamiento'. The most consistently found of these are the references to the glare and dazzle of an unbearably strong light. In addition to those listed there are quite a few more to be found in the novel historia de un amor turbio.

Now, it is possible that this abundance of references to glare may have a physical basis. We know that Quiroga suffered from conjunctivitis, which in itself would be enough to make a strong light all the more unbearable. But there is also the possibility that Quiroga may have been a victim of migraine. What follows is pure speculation, as I have not been able to trace any references explicitly to migraine, either in Quiroga or in those who wrote about him, and attempts to find out directly from those who might have some information have proved fruitless. But many of the things we do know about his health, taken along with certain references in his stories, seem to point in this direction. In the first place there are all these references to glare. Now, photophobia is a frequent accompaniment to migraine. (In No. 47, 'Un peón' there is a reference to photophobia in 44B cuando...se ha sufrido de fotofobia por la luz enceguedora). There are also the numerous references to nausea and indigestion already quoted from his letters and from Historia de un amor turbio, as well as in references by his friends. On five or six occasions Quiroga mentions headache, though only, as far as

I know, in the stories. Finally, there is a state of general hyperaesthesia, such as that described in the first few paragraphs of No. 80, 'El vampiro'.

If Quiroga was indeed a migraine sufferer, the fact that he appears to have left no explicit record of this requires an explanation. There are several possibilities here. One is connected with a statistical enquiry made by the Migraine Trust, which showed that many men suffer migraine without admitting it; the fear that being subject to this ailment might be counted against them in the competitive world of business was given as a possible reason for keeping silent on this score. Another possibility is the fact that Quiroga may not have known what he was suffering from. Not all cases of migraine follow the clear cut, classical pattern. Quiroga may have spent much of his life in the semi-migrainous state in which the actual headache is not very noticeable, but where the accompanying symptoms, such as photogensitivity and nausea, are present.

At any rate, as we have already seen, the frequency of the references to glare does lead one to ask what the cause may be. As was shown earlier in Part III, their number causes an imbalance in the otherwise regular distribution of references to black and white, and it is difficult not to attach some significance to this. The migraine possibility is the one that seems to fit best with the other factors we know of. It may be that the frequency of Quiroga's references to the glare of a strong light is due to the simple fact that light hurt him, and that he was therefore intensely aware of it. We can at any rate be sure of two things: 1. That Quiroga suffered from ill health and hyperaesthesia in a

number of forms throughout his life; 2. That he has given expression to this hypersensitivity again and again, especially in relation to light.

CONCLUSION

This study set out to examine Quiroga's use of colour and of colour as related to pattern. From this examination it was hoped to learn more about the relationship between his general awareness of colour and pattern in the outside world and his use of these elements in his writing. It was also hoped that in so doing we should learn more about Quiroga the man as well as about Quiroga the artist.

The following two main points emerge from the study:

1. That colour and pattern are closely interconnected.
2. That black and white play an overwhelmingly large role in Quiroga's use of colour, and that references to colour proper are preponderantly to the primary colours, with practically no account taken of nuance.

Before beginning the study of colour in Quiroga I was already convinced of the importance that pattern played in his work, having made a rough count of examples of patterning found in the six books under examination. Although the work on pattern in general was not continued, enough had been done to indicate that it plays a very important part in Quiroga's writing, and it is interesting to see that on so many occasions pattern is highlighted by the use of colour. This shows that the study of colour is not, as might have been suspected, a departure from the study of pattern values, but rather that the two are closely linked. Two examples which show this interdependence of colour and pattern are:

46:57A un blanco rollo de viento...arrastrando un toldo azul de lluvia, where the chiasmus is brought out by the position of the two colour adjectives, and

75:14B con sus grandes ojos de oro, where the alliteration and assonance of ojos de oro help to foreground the description.

The link between colour and pattern leads us on to a consideration of the second main point, that is, the predominance of black and white. The black and white world of chiaroscuro is the ideal vehicle for stressing pattern, the next best being a combination of primary colours. At the opposite end of the scale we have the use of nuance, with the merging of one shade into another and consequent loss of clarity of line and pattern. Both Quiroga's preference for clearly opposed colours and his reluctance to use more than two together fit in with the importance he attaches to line and pattern rather than to texture and nuance. It was found that Quiroga seems to see the world predominantly in black and white, and that this otherwise evenly balanced distribution is cut across, as it were, by a very large number of references to the glare of a bright, often intolerable, light. This fact explains the numerical superiority of the white references. Glare is, then, a disruptive force, upsetting the equilibrium of an otherwise well balanced world of black and white.

The proportion of black and white as compared with other colours was found to be far greater in Quiroga than in any of the other authors studied for purposes of comparison, and from this it was concluded that his use of colour was idiosyncratic (see Part III, Idiosyncratic Use of Colour).

Reasons for this predominance of black and white would appear to be twofold, and fall under the following headings:

1. Deliberate limitation

2. Physical type

The importance Quiroga attached to deliberate limitation has been pointed out, with particular reference to the connexion between his black and white representation of reality and the cinema (see Part III, The Cinema). As stated at that point, there are other links as well between Quiroga's style and cinematographic technique. But the point at which the cinema and his writing are most fundamentally related is in the black and white presentation of reality. The limitation of the early cinema to black and white forced it to conform to the ideal Quiroga set himself. His own word for it, used precisely with reference to the cinema, is 'sobriedad' (Rela 1972:57).

This deliberately adopted sobriety which we see so well exemplified in his use of colour is an example of the attention Quiroga paid to matters of style, and seems utterly to refute the short-sighted critics who accused him of disregarding such matters, merely because he did not always conform to the rules laid down by academic authority.

With regard to physical type, the second main reason suggested for the predominance of black and white, a connexion between the state of hyperaesthesia and Quiroga's use of colour can be seen (see Part III, Health and Physical Type). The passage from Riffaterre quoted in Part I in which he refers to 'le style inconscient' is a reminder of the importance of non-artistic factors in the shaping of an artist's style (Riffaterre 1957:21). Quiroga's intense preoccupation with glare appears to be a feature of his work that tells us a lot about the man, perhaps, to use Riffaterre's words, 'en dépit de lui-même' (ibid:22).

Another aspect of the man that is reflected in his style is his tendency to polarization, his love of contrast, and even the contradictions evident in him, the 'ascisión interior' (Rodríguez Monegal 1968:173), already referred to in Part III. (Health and Physical Type).

Many of the links between Quiroga the man and Quiroga the artist have already been pointed out by his biographers and critics from the point of view of similarity of subject matter; that is, the places Quiroga describes are the places he lived in, the people and events in the stories are similar to those that played a part in his life, etc. One of the objects of this thesis was to study these links as exemplified not merely in the things he writes about, but primarily in the way that he writes about them, an approach that seems at least equally valid, and so far unexplored systematically. It seems clear that the stylistic choices he makes are indeed those that fit in with what we already know of him as a man and as a writer. The predominance of contrast in the man can be seen just as clearly in the style in which he writes.

In the Introduction it was stated that the stories had been put into chronological order so that any development in time could be observed. But, apart from a slight increase in the use of colour in the Misiones stories, his treatment of it in these six collections seems to develop little, having already broken away from the modernista abundance evident in Los arrecifes de coral (1901).

Finally, a word about possibilities for further research. In the review of Rela's bibliography referred to in the Introduction (Negative Reasons), Pontiero refers to the need for a broader stylistic analysis of Quiroga's prose. From the study of patterning in Quiroga it is clear

that his use of rhythm is one of the aspects that would be worth investigating. In many of the cases in which convergent devices are found working together to produce a particular effect it was found that rhythm had an important part to play (Part II, passim). Quiroga, it is worth remembering, began his literary life as a poet. It may be that more than mere fashion and the lure of Modernismo were responsible for this.

Earlier in the Conclusion I referred to the material on pattern in Quiroga which I had collected before deciding to limit this enquiry to colour and pattern related to colour. All of this material would be worth examining further; and in particular a study of Quiroga's very frequent use of the preceding adjective would probably be rewarding.

From the point of view of colour only it would be interesting to pursue the study of Quiroga's use of primary colours as opposed to secondary and tertiary colours. The low representation of the second, and the almost total absence of the third categories also suggest an enquiry into the possible corresponding absence of nuance in other aspects of his style. It seems probable that the results would show a consistent tendency towards polarization rather than nuance in the work of the man who, perhaps consciously, expressed his artistic credo in the words '...para mí eso es negro y blanco' (Rodríguez Monegal 1968:239).

APPENDIX I - References divided according to functionSection 1 - Preceding adjective

- 1: 55D negros esqueletos errantes
- 9: 66A el negro follaje
- 10: 72D el negro palmar
- 12: 77B un oscuro nimbo de mosquitos
- 78A blancas cicatrices
- 16:102C una madeja de oscuras hilachas
- 18: 19B un negro hueso
- 19:149D el negro triángulo
- 21:129A de sombría transparencia
- 25: 7C entre negras pestañas
- 27: 67C negros bloques de basalto
- 28: 80A el rojizo bananal
- 81C el verde paraíso inalcanzable
- 29: 39A en la negra cavidad
- 30: 48A la rubia princesa
- 30: 51D cuatro negros chorros
- 32:119B lívidas zarpas
- 33: 32D con descolorida ternura
- 36C con una descolorida sonrisa
- 35:104B un negro pallasco
- 105A la roja arena
- 107A el blanco cielo
- 111C con su amarillenta luz de menguante
- D el negro cementerio de árboles quemados

- 112B lívidas orlas de cumulos
- 39: 41B en negro derrumbe
- C la negra columna
- D con la lívida madrugada
- 43: 37A encajonado entre sombrías murallas
- B lívida sombra de los murallones
- tátricos cantiles de bosque, basalto y arenisca
- 44:125D sus azules ojos de pájaro
- 46: 57A un blanco rollo de viento...
- B el negro bloque
- 47: 44C en negro abismo
- 50: 7B con negros ángulos de su flanco
- 8A una rubia claridad
- 10A tienen a la Muerte por negro pabellón
- 22B los blanquísimos colmillos
- 50: 22D dos negros hilos de sangre pegajosa
- 27C tenemos por negro pabellón a la Muerte
- 52: 65C ante la roja boca del hogar
- 54: 10D las negras columnas de los helechos
- 56: 54A una lóbrega noche
- B negros islotes de basalto
- 57: 80A sobre un blanco y bruido piso
- 85C aquel pálido y distraído encanto
- 58:131D dejando...lívidos huecos
- 61:113C con una verde lucecita de extravío en los ojos
- 116B con la roja sangre de tu corazón

- 118A la sangrienta libertad
- 62:101A la negra boca
- 63:103D sus salvajes y azules ojos
- 65: 77D en el tenebroso corredor
- 66: 96C la sangrienta justicia
- 68: 79D su negro cemento
- 83D Negra, más negra que las placas de bleck de su techo colgado,
era la tarea
- 87B la blanca humareda de vapores
- 88D una lívida sombra
- 72: 73B sus azules ojos
- 73:106A la gruesísima y negra camiseta
- B el negro arpista
- 75: 9C 10 metros de oscuro terciopelo
- 10C cauce de umbríos arroyos
- 19D una lechosa niebla
- 20A blancos cúmulos
- 21C las negras aguas
- 25B los verdes manchones
- 30C Inmensos y azulados ahora, sus huevos
- 76: 44C entre las sombrías araucarias
- 78: 78D gran parte del oscuro hall
- 83D un sendero de lívida y tremenda angustia
- 79: 55D un lívido relámpago
- 80: 19B ver, blanco, concentrado y diminuto, el fantasma de una mujer
- 39A en huesos y blanca cal
- 84: 45C negros gajos del rozado

Section 2 - Following adjective

- 2: 93A una lengüita roja
- 4: 88D usaba siempre botines amarillos
- prolijidad de rayas y tinta colorada
- 90D dos rayas negras
- 8: 85B el vestido negro
- sus inmensos ojos negros
- 9: 65D la luna desmesurada y roja
- el cielo, ahora iluminado
- 10: 69B la ineludible línea sombría
- C la calma del cielo plateado
- 70C los perros, dorados al sol oblicuo
- 71A en costras blanquecinas
- C los gusanos blancos
- 72D la noche plateada
- 73D la tierra blanquizca del patio
- 74B cruzó el patio incandescente
- 75D el cielo estaba blanco
- 76C con sus ojos celestes
- 11: 70B de alma pura, ojos azules y barba tierna
- 12: 74A El Monte Negro
- 75C al Monte Negro
- 76A como agua, arículo principal, tenían la límpida, si bien oscura,
del riacho
- C la greda amarilla
- 13:113B los cisnes blancos

- C varios cisnes blancos
- D sobre el césped sombrío
- 14: 35B un hombre alto y rubio y una mujer rubia y gruesa
- C el hijo, un oseznó blanco, gordo y rubio
- 36B el gran rollo oscuro
- D el oseznó rubio
- 15: 46C se reían al fin estrepitosamente, congestionados por la misma
 hilaridad ansiosa.
- 16:100C el polvo blanco encerrado en el frasco azul
- 101C un paisano de pelo blanco
- 103C la madeja negra
- 17:105B su cabello rubio
- C su cabello oxigenado
- 18: 21C cuatro manchas negras
- 25D las dos luces verdes
- 19:147B un perro negro
- 148D un perro barcino
- 149A ojos fosforecientes
- 150D dos agujeros violetas
- 151A al perro negro
- 20:110A un pliego de seda roja
- B la seda punzó
- C estandarte de satiné punzó
- 20:110D un negro canoso
- 21:125D de cara rosada
- 127B son pequeñas, negras, brillantes

- D la placa lívida
- 128C diez o doce horas oscuras
- 129A una miel oscura
- 130C el suelo...se volvía negro
de hormigas negras
- 22: 47C del hombre blanco
- 23: 95D el cielo oscuro
- 24: 52B Pálido, desde luego
un cadáver amarillo
- 54B tenía las uñas blancas
- 25: 7C el cabello muy oscuro
ojos azules
- 12D sus ojos azules
- 15C labios muy gruesos y encendidos
- 20C la casa rosada
- 22C el cutis amarillo
con tonos verdosos
- 28C Lidia se puso blanca
- 29B los labios desmesuradamente hinchados y azules
- C aparecieron grandes manchas violetas
- 26:106A un muchacho rubio
- 107B con miserables bananitas, negruzcas
- 27: 65A pisó algo blancuzco
- C los dos puntitos violeta
- D los dos puntitos violeta
- 66B su pie, lívido

- 67A grandes manchas lívidas
- 67C asciende el bosque, negro también
la eterna muralla lúgubre
- D su belleza sombría
- 68B la costa...ya entenebrecida
- 28: 80D el cielo, súbitamente azul
- 28: 80D el camino de tierra colorada
- 84D de ojillos azules
- 87C en el fondo sombrío
- 88B los nuevos postes - oscuros y torcidos -
- 29: 38B la mujer, lívida
- 29: 39A cuyas burbujas sanguinolentas
con una voz blanca
- C la noche plateada
- 40B la luna ocre
en fúnebre mar amarillento
- 30: 47B en el monte negro
campanillas rosadas
- D las de Kean eran negras, modestas abejas negras
- 48B aquellas bandas...no eran doradas
un vulgar zángano negro
- 50B dos manchas lívidas
- 52A una vejiga lívida
- 31:134A diluviano enredo de varas verdes
- 136C repetí enfurruñado y rojo
- 141B el cañaveral se puso completamente azul

- 32:118D palo rosa
- 119D la línea blanquecina de una viga
- 121B de agua roja
- D lluvia a plomo, maciza y blanca
- 122C madera de lomo blanquecino
- D con las raíces negras al aire
- 123A la veta sanguinolenta
- del palo rosa
- 124A de palo rosa
- 33: 31B rostro exangüe
- rala barba negra
- 34D Kassim, lívido
- 35C Kassim la ayudó, lívido
- 35:107C una blancura amarillenta
- su agua verdosa
- D la enredadera de flor roja
- 180A las hormigas rubias
- B su diminuta mancha blanca
- las palmeras negras
- C el perrito blanco
- 110A las últimas espigas..., blancas y sin un grano
- 35:112B el cielo blanco
- 114A el perrito blanco
- 115B un círculo rojo y mate
- 115A una mancha blanca

- 36: 92D tabaco negro
 93D falda verde y blusa amarilla
 94D la interminable cinta roja
 102B en aceite blanco
 D la lluvia blanca y sorda
- 37: 39A barba rubia
 ojos azules
- 38: 97B la pared estaba lisa, fría y totalmente blanca
 D una cosa oscura y honda
 un pañuelo blanco
 un pañuelo blanco
 98D un pañuelo blanco
 99A el rostro completamente hinchado y blanco
 B las paredes, blancas y frías
 C un pañuelo blanco
- 39: 41B por la carretera blanca
 44C la criatura agonizaba en un mar verde
- 40: 90C ensombrecida de emoción
 91B una sombra blanca
 93C su figura blanca
 estaba pálida
 D estaba blanca
 94B de ojos ensombrecidos
 95A la ventana obscurecida
- 41: 29C más rojo aún de rabia
 D el mensú se puso lívido

- su cara colorada
- 32A el camino rojo
- 33D mechones sanguinolentos de pelo
- 34A bajo el cielo aún verde
- como una línea negra ya
- 42:158B una larga mancha blanca
- 166C un bulto negro
- el traje blanco
- 167C los labios pálidos
- 43: 37A del gran río lento, anchísimo y plateado
- un hombre de color cetrino
- 43: 38D la inmensa depresión negra
- el río gris
- el Paraná blanco
- 41C los crepúsculos son violeta, puramente violeta
- 44:123C de ojos azules
- D el pelo...era oscuro
- 126B en un cuarto oscuro
- 128B tenía la cara rojiza
- su vieja ropa negra
- 45:116D traje azul marino
- 46: 56C bajo el cielo blanco
- los anteojos amarillos
- D cantiles de asperón rosado
- 57A un toldo azul de lluvia
- 58D en el rincón lóbrego

- 59D la canoa blanca
- 47: 27D de cordero marrón
- 28B las hormigas rubias
- 30B arenisca roja
- en el mismo tono amarillo
- 31D planchas negro-azuladas
- 38D yfiora negra
- 40A un fondo oscuro
- B * su cuerpo bien negro
- 42A de color canceroso
- 43B una piedra blanca
- 44C en las partes oscuras
- la arquitectura sombría del bosque
- 47A dos cosas negras, largas
- B eran negras
- sobre el cielo lívido
- 48: 53C pantalón rojizo
- su camisa blanca
- 55C tenía los ojos azules
- 49: 73B nada trigueña
- la boca...poco pálida
- 75D muchachas...no trigueñas
- rubio o trigueño
- 50: 7B en pleno espartillo blanco
- C el cielo lívido
- D y todo blanqueado

- 9A cruzada de rombos amarillos
- 50: 9B la línea rojiza
las curvas blancas y café
- C terciopelo negro
- Urutú Dorado
- 10C Urutú Dorado
- 14D de lentes negros
- 17B un perro negro muy peludo
- 18A un perro negro y peludo
- 21A su vientre blanco
- 22A el perro negro
- 22C del hombre de lentes negros
- 23A sus anillos rojos y negros
triples anillos negros y blancos
- 24B de cuerpo oscuro
- C de terciopelo negro
- 24B en el día aún lívido
el fondo negro del bosque
- 52: 60A su escarpa de tierra roja
- 64B arenisca negra
- 66D las madrugadas blancas
- 68B un rinconcito rubio
- 71A el humo rojizo
- 71D vibrando al rojo blanco
- 72D arcilla gris
en escamas azules

- 73A quemadas por el fuego blanco
- 53:130B soy alto, delgado y trigueño
- 132D demasiado rojo para las noches blancas
- 141C tras de mi color trigueño
- 150A sobre mi cara trigueña
- 54: 7B altísimas barrancas negras
- 8A de pelo y barba muy negros
- muy pálido
- 10B ya estaba oscuro
- 11A silueta negra
- D las noches, negras
- 13B abierto en fisuras fulgurantes
- 55: 81C las aguas llegan rojas
- 82A costurones duros y plateados,
- 84A un agujero negruzco
- de bordes lívidos
- 56: 47A con barba roja e hirsuta
- 49B un redondel claro
- 56: 50D un guayno paraguayo, flaco y amarillo
- tenía el blanco de los ojos casi azul
- 52A el bugre que, más amarillo que nunca
- 54B el color umbrío del agua
- D las aguas negras
- 55A una noche lóbrega
- 57A la ventana iluminada
- 57: 79A el síncope blanco

D un fondo negrísimo

80B un edificio blanco

81C síncope azul

82A síncope blanco

síncope blanco

síncope blanco

C síncope azul

D síncope blanco

83C síncope blanco

síncope azul

85A síncope azul

B de traje oscuro

86B síncope azul

87A de vestido oscuro

B los fantasmas blancos

89B con un síncope...

-Azul...- murmuré

-No, blanco

-¿Blanco? - me volví aterrado -. ¡No! ¡azul!

89C síncope blanco

síncope blanco

D síncope blanco

90A síncope blanco

C síncope azul

90C el edificio blanco

D síncope blanco

- 58:123R el reflejo verdoso
- 125B la selva ya lóbrega
el rostro estaba pálido
- 126D el domador, con grandes botas de charol, levita roja
- 128B un cuerpecito sangriento
- 129C las ruedas amarillas, rojas y verdes
- 58:130A las rayas negras, paralelas y fatales del tigre
- 131A y levita roja
- D los ojos cárdenos
- 132B la pared ardiente
un cuerpo negro
- 133A los ojos cárdenos
- 59: 70B el techo rojo
- 72A los hilos oscuros de sudor
B de techo rojo
C luz excesiva, sombras amarillentas
- 73A su arena roja
B rayado de sudor
- 60: 62A su flamante trajecillo negro
- 63C con su esbeltito traje negro
- 61:112A que era blanca
- B la bandera blanca
- 114A la selva oscurísima
el cielo estrallado
- 62: 92A la cámara oscura
D en línea azul

94B una noche negra

95A un largo saco negro

96A su cabello blanco

97A del afilamiento terroso de la nariz

D una materia horriblemente inerte, amarilla y helada

92B en mi cámara oscura

D la pieza muy oscura

bajo el velo negro

aquella boca entreabierto, más negra...que la muerte misma

100D el cuarto oscuro

64: 55B la piel curtida

56D sus inmensos ojos verdes

57B el hombre quemado al aire libre

58D con las mejillas coloreadas

59A aunque encendida siempre

C con las mejillas de nuevo coloreadas

65: 67B terciopelo azul

72A la penumbra rojiza

73B mostrar al rojo blanco

74A el rastro lívido de un film

con el rostro más blanco que a la hora de morir

66: 92B la niebla nacarada

67: 87D montañas negras

88B los adoquines deslumbrantes

91A una calle asoleada

92D un lago violeta

- 93A la calle asoleada
- 94A el lago Negro
- 100D quedó inmóvil, mudo y blanco
- 68: 75B reguaros blancuzcos de agua
- 76B con su pantalón azul
- 82D lápices...amarillos, azules y rojos
- 84D un chico polaco...pelirrojo
- el único rincón sombrío
- 85B las palmeras...tan rígidas y negras
- mariposillas de raso policromo
- 86C el cielo estaba blanco
- los golpes de agua lívida
- 87B hinchado de agua azul
- 88B en un círculo blanco
- 89B el cuadrilátero blanco
- 90C un hombre lívido
- 70: 51C mirándome ruborizada
- 71: 7C una conmoción luminosa
- gusanillos luminosos
- 8C fuegos rojos y verdes
- 10C la ropa blanca de su mujer
- 11D arenisca roja
- 12D grandes letras rojas
- 13B arcilla blanca
- 13C las tardes muy oscuras de temporal
- 16D un agujerillo rosa

- 20C ya estaba casi oscuro
- 23C puntos fulgurantes
- 24A su mano lívida
- líneas violáceas
- D vertiginosos puntos blancos
- 72: 77A los duros ojos fosforecientes
- 73:102E una mugrienta boina blanca
- 105D una pulpa amarilla
- 106A brasileño y perfectamente negro
- 107C aquel cáustico barro amarillento
- 73:109D de boso violeta
- más rubio...que nunca
- 110A la chica era muy trigueña
- 112A a modo de gruesa serpiente amarilla
- 113C al revestimiento amarillo de erizo
- 115A el médico, rojo, lacrimoso y resplandeciente
- 116A el cielo denso y lívido
- 75: 10C un cielo blanco
- los esterros densísimos de agua negra
- 11A un sol amarillo
- 11D en las noches oscuras
- 14C una arpía plomiza
- 16B los ojos rojos por la conjuntivitis
- D el sol brilló, pero no amarillo, sino anaranjado
- 17A la lluvia...espesísima y opaca y blanca
- planísimas balsas verdes
- 18A el mar verde

- B viejos cocodrilos rojizos
- C a la luz crepuscular
- 18D cantiles de asperón rosa
- 19A el diluvio blanco
- B sus aguas rojas
- D en las ensenadas umbrías
- 20A sol...con el centro vibrando al rojo albeante
- 21B cantiles de arenisca rosa
- 26A sol tendido como una barra de metal fulgurante
- 27D un mar verde
- 29C en la infinitud celeste
- 76: 35A aguas albeantes
- 40A con la espalda deslumbrante
- 42B la bandera roja
- C el bolichero de trapo rojo
- 44A torrenteras de agua roja
- 77: 7D más pálida...que el mantel mismo
- 14B un trozo de tierra sombría
- D por la carretera blanca
- 15B me luce pálida
- 78: 78D en las noches claras
- 81A las razas rubias
- los que tenemos la conciencia y los ojos más oscuros
- 79: 50A luciente como un bulón octagonal
- 52A su ruta iluminada
- 54C no es el mecánico azul

- D la noche es muy negra
- 55A al rojo blanco
- 58B la palanca-blanca-piriblanca
- 80: 19A una ansia blanca y extenuada
- 21B el tono cálido de su piel
su cabello negrísimo
- 25D el haz luminoso
- 27C la alfombra...fuertemente iluminada
- 28A de alfombra fuertemente iluminada
- D del tono cálido
- 29B y pálido y crispado
- C pálido como un muerto
- 34B el dosel de plafonniers lívidos
- 35D las cornisas luminosas
- 37D la alcoba iluminada
- B el tono cálido habitual
- 81: 66D sus ojos azules
- 67A la picada roja
- 68D de sienes plateadas
- 71A la arena albeante
- C bajo el cielo y el aire candentes
- 82: 130C el cabello blanco
- 131D el fresco oasis nocturno
- 132C los cabellos blancos
- D la arena parecía más blanca, fría y estéril
- 134C ella, pálida también

el hombre de cabello blanco

84:44B una franja carbonizada

45D rombos verdes

46A potros blancos

B moscas verdes

las moscas verdes

46D al cuartito blanqueado

Section 3 - Nouns

- 2: 93A echando por la boca una ola de sangre
asomaba por entre la sangre
- B la sangre me impedía ver el resultado
- 7: 60C la blancura del patio silencioso
frisos, columnas y estatuas de mármol
- D dentro, el brillo glacial del estuco
- 9: 64B lo pintaban de amarillo
- D esa hoja de oro
- 66A frío reguero de plata
saldará la estrella de los pastores
hacia la luna enorme
- 10: 69B sin más color que el crema del pasto y el negro del monte
- C el confín, ofuscante de luz
- 70B el primer baño de luz
- 71A con catorce horas de sol calcinante
- C el paisaje...encegueciente de sol
- 73B a la luz de la luna
- D agobiada de luz y silencio
el sol a plomo
- 74C a la cruda luz
- 76B vestido de blanco
- 13:113D su silueta
- 14: 36D el sol quemante
evitando el sol
- 15: 46B la luz enceguecedora

- 48D mugían hasta inyectarse de sangre el rostro
cuando veían colores brillantes
- 52B escupió sangre
- 54D Rojo...rojo...
- 54D vio en el piso un mar de sangre
inundado de sangre
- 17:105B de perfil a la luz
angosta lengua de luz
- 18: 19C la caverna...clara aún por la luz
- 21C la grieta cuya luz penetraba
- 24B la tiniebla animal
el golpe de luz
- 25C las tinieblas
- 26B cinco ríos de sangre
- C al olor de la sangre
- D las tinieblas
- 20:110B en escarlata viva
- C una negra gordísima con un mulatillo
- D un negro canoso
- 21:127A alucinado por la luz de los tres faroles de viento
- 130D eso negro que invadía el suelo
- 23: 95A un golpe de sangre me encendió los ojos
- C sobre el piso granate de sangre y carbón
- D paredes...viscosas de alquitrán
el suelo resbaladizo reflejaba el cielo oscuro
en el hueco de una puerta - carbón y agujero, nada más -

96B para no salvar del alquitrán

C un hombre joven de riguroso luto

25: 7C un rostro de suprema blancura

27: 65B dos gotitas de sangre

las gotitas de sangre

68D en pantalla de oro

C sobre el río de oro

28: 80A la blancura del pasto helado

D brillebade esplendorosa claridad

la mañana de oro

81A al dichoso deslumbramiento

el camino encendido de luz

cierta extensión de un verde inusitado

87B sus siluetas se destacaban en negro

la excesiva luz del sol

a esa semisombra

88A la mañana encendida de sol

reverberaba de luz

90C llovían ríos de sangre

inundando el pasto de sangre

31:133A una criatura de riguroso luto

135A grande, liviana, de varios colores

32:119B lívidas zarpas veteadas de verde

33: 32A tenía sus chispas de brillante

D nuevas chispas

36C encendió la veladora

en la blancura helada de su camisón y de la sábana

D no había mucha luz

35:107C pasó del verde claro a una blancura amarillenta
sobre la negrura desolada

108A su agua de cinc

35:108B en perfecto círculo de sangre
el río cuajado de rubí

36: 92D un gualdo de color

100C habían hecho lindo blanco

101D en una noche de tinta

36: 97B oscurecida por falta de luz

40: 91B una sombra blanca

92A toda la palidez

94A en el crepúsculo de sus ojos entornados

41: 32A deslumbraba de sol

B cabizbaja de modorra y luz

D empapado en sangre

34A en la sombra transparente

42:143A la meningitis y su sombra

148A la penumbra del dormitorio

156B de aquella penumbra

166C ella toda de blanco

D la meningitis y su sombra

era un sudario

la misma sombra de antes

la meningitis y su sombra

- 167C los ojos hundidos de ojeras
- 43: 36B llena luego las observaciones en blanco
- 37B de un gris tan opaco
- lívida sombra de los murallones
- C no veía sino dos colores
- el negro de los murallones
- el gris lívido del río
- 38D al horizonte de basalto y bruma
- 40B no había sino una luz horrible
- 41B un verdadero mar de olas de oro
- 44:122D entre negros y negritos
- 46: 56C la doble reverberación de cielo y agua
- 58A una noche de tinta
- B a la llama del fogón
- 59A la llama de fogón
- 47: 28B las víboras de coral
- 32B del paisaje asfixiado por la luz
- 40B las de coral
- un negro de terciopelo
- Negro y oro
- 47: 43D una luna de Misiones
- en las tinieblas del monte
- la oscuridad del monte
- inundado de luz galvánica
- 44A se duplicaban en negro
- la violenta luz

- C rayos de blancura helada
- D largos triángulos de luz
reguero de plata
calada de luz oblicua
- 47B ne sé qué color tendrían
- 50: 7B el cielo de carbón
- C comenzaba a romper el día
una inmensa sombra
- D hacia la sombra
- 8A una rubia claridad
una angosta sombra
la sombra estuvo sobre ella
- B en la oscuridad
el vago día naciente
- 9C bandas de oro
la belleza del dibujo y el color
- 13B chorros de luz
- 23A esta vihora de coral
sobre fondo de púrpura
- B de un hermoso verde
culebra de coral
- 27D arrollada en la sombra
- 29D encendió el farol de viento
- 30B el brusco golpe de luz
- D el farol...se apagaba

- 31C la súbita oscuridad
 el peligro de mayor luz
 De la luz...de la madrugada
- 34B en el día aun lívido
- 52: 60B la cruda luz
 un amarillo lívido
 sin sombras
 luz de sol meridiano
 ciegos de luz
- C a pleno sol
- 52: 61B en la penumbra glacial
- 66A al relámpago del hogar
 aquel resplandor
- 66D al esplendor casi mareante
- 67A en la oscuridad
- 71D vibrando al rojo blanco
- 73A el reflejo de oro habitual
- 53:133A algunos hilos de plata
- 142C los focos
- 54: 7B el dominio absoluto del negro del bosque y del basalto
- 11B las noches de gran luna
- 13A un relámpago lo destacaba
 un nuevo relámpago
- 55: 79A en la noche
- 83A valitas de color
- 86C en las tinieblas

- 56: 47A la cuenca...quemada en azul
 el pelo, de fuego
- 49B chispas de luz
- 50D el blanco de los ojos
- 54B largos conos de sombra
- 55A una sola mancha de tinta
- 57A el río en tinieblas
- 57: 79D fulgurantes cristales de nieve
- 80A una remota lucecilla
- B la luz cenital
- 82E una palidez mortal
- labios de cera
- 83D la luz cenital
- 87A la Gran Sombra Tiritante
- D la luz...me dañaba los ojos
- 88B los crudos reflejos de la cama laqué
- D la luz tamizada
- 90B mi médico de blanco
- D la Gran Sombra
- 58:120A en la oscuridad
- 126D grandes botas de charol
- 129B era noche cerrada
- lucos de Bengala
- C el hilo de fuego corrió
- entre las estrellas fijas
- las ruedas girantes de todos los colores

58:129C entre las chispas

los chorros de fuego

130D los regueros de chispas

un nuevo surco de fuego

130B las luces de Bengala

un último chorro de chispas

131B sus ojos brillaban como luces

131C una llamarada crujiente

131D un inmenso castillo de artificio

en agudas flechas de color

las llamaradas ascendían

no llegaba el fuego

el hombre tocado por las llamas

132B las llamas habían abrasado

las agudas luces de Bengala

133A el reflejo de la salva encendida

133B con su propia sangre

59: 70B luz excesiva

60: 63D pasaban las noches en blanco

61:109B brillaba al sol

109D regueros de sangre

111D el variado color

112A todos los colores

con todos los colores imaginables

112B el color de cada una

114B en las tinieblas

- 115C la cálida oscuridad
- 117D en las profundas tinieblas
- 62:101A una apretadísima tiniebla
- 65: 66E en la tibia penumbra
- 72D el haz de luz
- 73B mostrar al rojo blanco
- C en la oscuridad
- 74A esa alucinación en blanco y negro
- B una ironía de la luz
- D ardía la luz
- en la brusca cesación de la luz
- 75B un fulgor deslumbrante
- D la tiniebla del más allá
- la luz se apagó
- 76B la cara vuelta a la luz
- en el haz de luz
- 66: 91C un suave resplandor
- 96C el divino color
- 67: 86B a pleno sol
- C a pleno sol
- 87B bajo el ardiente sol
- C siempre bajo el sol
- D recortadas en tinta china
- 88A camina al sol
- B estoy viendo caer la noche
- 89A ha encendido ya los faros

- 90C como un aro de fuego
mi tiniebla mental
- 94C bajo el sol de fuego
- 109D la luz encendida
- 113D a las llamas
- 68: 74B como nota de color
- 85A que vibraba al blanco
- B contra las tinieblas
la luz del farol de viento
sobre las hojas en blanco
- 86A arena caldeada al blanco
- 88D una lívida sombra
- 89D las tinieblas más densas
el resplandor de los focos eléctricos
- 90B la luz de los arcos
- 70: 51C con nuevo rubor
- 53B con nuevo rubor
- 54A dos meses de rubor
- 71: 7B en aquella oscuridad
las tinieblas
- C una conmoción luminosa
la fisura de un relámpago
- 8B en la misma oscuridad
- C a pesar de la oscuridad
las tinieblas
- D el momentáneo fulgor de un fósforo

- la tiniebla mareante
- 11A a la oscuridad
- la noche cayó
- el farol de viento
- 12D de todos colores
- 16B cegado por el sol
- 71: 17A a contra luz
- como sombra chinesca
- 20C un solo relámpago
- 23C no veía sino tinieblas
- 24D la lívida luz del día
- las tinieblas
- 25C el farol encendido
- 26B a la luz del farol
- 72: 76D había cerrado la noche
- en la oscuridad
- 73: 106B de noche cerrada
- la reverberación
- 110A vestida de negro
- 112A del negro Malaquías
- 117C desde las tinieblas
- 75: 11A como una enorme brasa
- D en las noches oscuras
- 14B con sus grandes ojos de oro
- cercados de azul

- 16B en vapores de sangre
 cerrada la noche
- 17A como plata oxidada
 páramo de insoponible luz
- C desde las tinieblas
- 18C a la luz crepuscular
- 19D al primer rayo de sol
- 20A vibrando al rojo albeante
- 21C reinaban las tinieblas
- 23A el día clareaba
- 24E la noche las absorbió (hormiguitas)
- 25C en las tinieblas
- 26A en las tinieblas
- C el sol iluminó
- 27A hacia la sombra
- 28C bajo la sombra del techo
- 29C empenachado de blanco
- 30A puntillado de verde
- 75: 33D tipos riquísimos de color
- 34E tipos de este romántico color
- 36B A vos, negro
- C Tendé la mano, negro
- D No te movás, moreno
- 37A buscando hacer blanco en el negro
- B buscando al negro
- C el negro Joao Pedro

- 76: 37D Está bien, moreno
 38A asintió el negro
 40B un negro muy viejo
 44C al primer rayo de sol
 cuyo dulce verde
 llenábase de luz
 77: 11D a pesar de la lividez
 13D de noche
 cuando había luna
 14B una lápida de mármol
 C la impresión de ser fuegos fatuos
 D sin nubes
 78: 78D en las noches claras
 79A la ardiente luz de los focos
 B a la luz de la luna
 la penumbra inmediata
 79: 51C no hay más que claridad potente
 52B a la luz del sol
 al sol
 54C hecho...de luz
 D con su escalera de reflejos
 el resplandor del hogar abierto
 55A pelusa al rojo blanco
 D un lívido relámpago
 58B último resplandor
 C cuyos frenos al rojo

80: 18B en la penumbra

D a la luz

19A en la penumbra sepulcral

B en las tinieblas

25A en las tinieblas

B los rayos de la luz

y sombras

D el haz luminoso

26A esos rayos de proyección

C algo más que luz galvánica

31C bajo la excitación de la luz

80: 32C bajo la luz

33B el sol encendía las calles

34A a los rayos del sol

35C al caer la noche

36B al romper el alba

37A un nuevo fulgor de centella

38D las luces inmóviles

39A las luces están encendidas

D un haz de luces

81: 66B con todo el sol

el sol

68A rodar envuelto en sangre

70A el color de su tez

C centelleos de alambre

71D yace al sol

82:127B el resplandor galvánico

ha apagado sus luces

128D la luz se apagó

duró la oscuridad

129A la luz se encendió

los escasos segundos de oscuridad

antes que la luz se encendiera

130A cuyas sombras erizadas

131D ante el resplandor juvenil

134A la luna en menguante

D ante la luna en menguante

84: 45D un velo de densa tiniebla

47B la luz del sol

C a los rayos del sol

Section 4 - Phrases

- 4: 88D de cara color de paja
- 18: 21C el suelo blanco de huesos
- 23: 95C sobre el piso granate de sangre y carbón
- 28: 79D un alto pastizal...blanco por la helada
- 80D el valle blanco de espartillo helado
- 29: 39D el cielo blanco de calor
- 31:133B naranjos blanquecinos de diaspis
- 34: 77C al campo blanco de escarcha
- D aquellos dos rostros color de tierra
- 35:112B el cielo blanco se tornó plomo
- 46: 57C blanco por el chal de lluvia
- 47: 40B bandas de color oro
- 48: 54C con el cuerpo blanco de garapatas
- 50: 7B curvas blancas y café sobre largas bandas salmón
- 29D pálido de sorpresa
- 34D con la boca blanca de espuma
- 52: 73A los bananos pudridos en pulpa chocolate
- 52: 73A el suelo estaba amarillo de naranjas
- 54: 13C en el río blanco de lluvia
- 60: 66A el bosque tibio debía estar ya blanco de vapores
- 65: 70C blanco de nieve
- 72B la sala estuvo a oscuras
- 66: 93B poniéndose pálido de dicha
- 68: 80D los antebrazos negros de black
- 86A la cara...de color tierra

72: 74A sonrojada de timidez

73: 103C un cielo blanco de calor

113B una llovizna de color topacio

75: 17D todo blanco de agua

80: 26D hombres inmóviles y a oscuras

39D una sala a oscuras

81: 70B las picadas rojas de sol

Section 5 - Verbs

- 8: 85B con que la apasionada joven enlutó dos meses su primer amor
- 10: 70A el oriente comenzaba a empurpurarse en abanico
- 12: 76A amaneció plateado de peces muertos (el riacho)
- D chapas de cinc, que enceguecían
- 15: 52C degollaba...el animal, desangrándolo
- 54B se había desangrado la gallina
- 17:105B su cabello centelleaba
- 18: 19C el piso blanqueaba de huesos partidos
- 19:149A apenas anochecía
- 20:109C la loma se doraba
- 21:130D la corrección devoradora oscurecía el suelo
- 25: 12D una simple garúa que agrisa el patio
- 29D sus ojos, enrojecidos
- 27: 68B el río se había coloreado también
- 30: 47B el campo se amorataba de flores
- 51B el aire estaba ensombrecido de abejas
- D el patio oscurecido de abejas
- 33: 36B el brillante resplandecía
- 38: 97B oscurecida por falta de luz
- 99B las paredes...se oscurecían progresivamente
- 41: 32B el rostro...de Korner enrojeció un punto más
- 33A su mano desangrándose
- 43: 40C azularse de disnea
- 41B doblarse, amarillear y secarse
- 44:126B para hacer ruborizar

- 46: 56C la doble reverberación de cielo y agua enceguecía
 59B la leña húmeda llameaba
 59B los inmensos ojos de los chicos lucían
 la noche había aclarado
- 48: 56B aquellas manos ennegrecidas de bariquís
 57B para estirar, suavizar y blanquear aquella piel
- 52: 60B las camisas...deslumbraban
 71D la arena...enceguecía
- 53:142C hasta enceguecerlo (los focos)
- 54: 14A el peñon que iba blanqueando tras la lluvia
- 55: 82D cuando la costa amarilleaba (de naranjas)
- 56: 57A la distancia la apagó
- 57: 82C los labios, las encías y la lengua se amoratan
- 58:129B comenzaba a oscurecer
 131E y sus ojos brillaban
 D el juncal ardía
- 61:108C en la selva ensangrentada
- 66: 93A el respaldo de la cama se iluminaba
- 67: 86D enrojecerme el rostro de vergüenza
 87D un lago coloreado por el crepúsculo
- 68: 74B casas...blanqueadas hasta la ceguera
 84B todo él anaranjado de pecas
 90B que lo enceguecían
- 71: 8C la arcilla empapada fosforeció
 11A furiosa tormenta que los enceguecía
 13C partía del hogar albeante un verdadero golpe de fuego

15B al viento helado que le amorataba las manos

16B debía pasar una hora...en el patio cegado por el sol

75: 19D curvas...que...borbataban enrojecidas por la sangre de las palometas

23A el día clareaba ya

30A al sol naciente que doraba el estuario

C las cosas...se pusieron a danzar, oscureciéndose

77: 15D palidociendo todavía más

80: 28D del tono cálido...que coloreaba las mejillas

41A el hombre palidoció

43A las cortinas...doradas por el fuego

82:132C sus ojos...se ensombrecieron de vida

134C Renouard palidoció

APPENDIX IINumerical list of stories

<u>Number</u>	<u>Story</u>	<u>Collection</u>
1	Los buques suicidantes	CALM
2	La lengua	An
3	Navidad	ES
4	Las rayas	An
5	Fanny	ES
6	La pasión	ES
7	El almonadón de plumas	CALM
8	Estefanía	ES
9	Reyes	ES
10	La insolación	CALM
11	Corpus	ES
12	El Monte Negro	An
13	El canto del cisne	An
14	Los cazadores de ratas	ES
15	La gallina degollada	CALM
16	La crema de chocolate	An
17	Un idilio	ES
18	La realidad	ES
19	El perro rabioso	Arca IV
20	El divino	An
21	La miel silvestre	CALM
22	El mármol inútil	An
23	El vampiro	An

<u>Number</u>	<u>Story</u>	<u>Collection</u>
24	Gloria tropical	An
25	Una estación de amor	CALM
26	Los cascarudos	An
27	A la deriva	CALM
28	El alambre de púa	CALM
29	Los inmigrantes	ES
30	La reina italiana	ES
31	Nuestro primer cigarro	CALM
32	Los pescadores de vigas	CALM
33	El solitario	CALM
34	Cuento para novios	ES
35	Yaguai	CALM
36	Los monstros	CALM
37	La muerte de Isolda	CALM
38	La mancha hiptálmica	An
39	Los cementerios belgas	ES
40	La llama	ES
41	Una bofetada	ES
42	La meningitis y su sombra	CALM
43	El simón	An
44	Polea loca	An
45	Dieta de amor	An
46	El yaciyateró	An
47	Un peón	ED
48	La voluntad	ES

<u>Number</u>	<u>Story</u>	353	<u>Collection</u>
49	Tres cartas...y un pie		ES
50	Anaconda		An
51	Lucila Strindberg		ES
52	Los fabricantes de carbón		An
53	Miss Dorothy Phillips, mi esposa		An
54	El sueño		ES
55	En la noche		An
56	Van-Houten		LD
57	El síncope blanco		ED
58	Juan Darién		ED
59	El hombre muerto		LD
60	Tacuara-Mansión		LD
61	La patria		LD
62	La cámara oscura		LD
63	El león		ED
64	Silvina y Montt		ED
65	El espectro		ED
66	Tres besos		ED
67	Su ausencia		MA
68	El techo de incienso		LD
69	El potro salvaje		ED
70	Una conquista		ED
71	El desierto		ED
72	La señorita leona		MA
73	Los destiladores de naranja		LD

<u>Number</u>	<u>Story</u>	<u>Collection</u>
74	La bella y la bestia	MA
75	El regreso de Anaconda	LD
76	Los desterrados	LD
77	Más allá	MA
78	El puritano	MA
79	El conductor del rápido	MA
80	El vampiro	MA
81	El hijo	MA
82	El ocaso	MA
83	El llamado	MA
84	Las moscas	MA

Alphabetical list of stories

<u>Story</u>	<u>Number</u>
A la deriva	27
Alambre de púa, El	28
Almohadón de plumas, El	47
Anaconda	50
Bella y la bestia, La	74
Bofetada, Una	41
Buques suicidantes, Los	1
Cámara oscura, La	62
Canto del cisne, El	13
Cascarudos, Los	26

<u>Story</u>	<u>Number</u>
Cazadores de ratas, Los	14
Cementerios belgas, Los	39
Conductor del rápido, El	79
Conquista, Una	70
Corpus	11
Crema de chocolate, La	16
Cuento para novios	34
Desierto, El	71
Desterrados, Los	76
Destiladores de naranja, Los	73
Dista de amor	45
Divino, El	20
En la noche	55
Espectro, El	65
Estación de amor, Una	25
Estefanía	8
Fabricantes de carbón, Los	52
Fanny	5
Gallina degollada, La	15
Gloria tropical	24
Hijo, El	81
Hombre muerto, El	59
Idilio, Un	17
Inmigrantes, Los	29
Insolación, La	10

<u>Story</u>	<u>Number</u>
Juan Darién	58
Lengua, La	2
León, Un	63
Lucila Strindberg	51
Llama, La	40
Llamado, El	83
Mancha hiptálmica, La	38
Mármol inútil, El	22
Más allá	77
Meningitis y su sombra, La	42
Mensú, Los	36
Miel silvestre, La	21
Miss Dorothy Phillips, mi esposa	53
Monte Negro, El	12
Moscas, Las	84
Muerte de Isolda, La	37
Navidad	3
Nuestro primer cigarro	31
Ocaso, El	82
Pasión, La	6
Patria, La	61
Peón, Un	47
Perro rabioso, El	19
Pescadores de vigas, Los	32
Polea loca	44

<u>Story</u>	<u>Number</u>
Potro salvaje, El	69
Puritano, El	78
Rayas, Las	4
Realidad, La	18
Regreso de Anaconda, El	75
Reina italiana, La	30
Reyes	9
Señorita leona, La	72
Silvina y Montt	64
Simón, El	43
Síncope blanco, El	59
Solitario, El	33
Su ausencia	67
Sueño, El	54
Tacuara-Mansión	60
Techo de incienso	68
Tres besos, Los	66
Tres cartas...y un via	49
Vampiro, El	23
Vampiro, El	80
Van-Houten	56
Voluntad, La	48
Yaciyateré, El	46
Yaguaí	35

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- (1) The date in brackets is that of the edition used.
- (2) In the works by Quiroga the Roman numerals III, VI and VII refer to the relevant volumes of the Arca edition Obras inéditas y desconocidas (Montevideo, 1967-1973).